PARALITURGICAL MUSIC IN ITALY

1600-1650

with selected examples from the works
of Giovanni Battista Beria
(c. 1610 - c. 1671)

Sister Rose Alice Kennedy, S.S.J.

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ABSTRACT

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As a socio-liturgical phenomenon, paraliturgical music has received very little scholarly attention. It has been eclipsed by the significance of the oratorio and the German "church-song"; moreover, the nineteenth-century Palestrina mystique cast a pall on the half-century following his death, the very period when paraliturgical music took the music of the theater as its point of departure and embarked on a vigorous life of its own. This dissertation, which is in two parts, deals with the general background of such music, the historical, liturgical and social conditions which gave rise to it; the second part is an edition of sixteen paraliturgical motets which illustrate the characteristics of the genre.

Paraliturgical music may be defined as that music which uses Latin texts of liturgical derivation but which, because of textual deviation, musical "improprieties" or

a combination of both is rendered unsuited for strictly liturgical use. An analysis of contemporary seventeenth-century conditions and ceremonies made it possible to theorize about the occasions for the use of such music, of which there is a considerable body extant. The mentality of the Counter-Reformation Roman Church and its efforts to capitalize on the new interest in music of the theater were also seen as important contributing factors in the development of this music.

The work from which the sixteen motets were drawn is owned by the Sibley Music Library of the Eastman School of Music in Rochester, New York. Entitled *Il Primo Libro delli Motetti Concertati a una, due, tre, quattro e cinque voci, con le Letanie della B. Vergine a quattro voci* and printed in 1638, it contains thirty motets by Giovanni Battista Beria. This composer is not listed in any of the standard encyclopoedias or dictionaries of musicians, excepting those of Claudio Sartori.

Two other collections of Beria's works are also owned by the Sibley Library (*Opera II* and *III*); only *Opera III* is complete, but the writer was able to obtain a microfilm of the missing tenor part book of the *Opera Prima* from the Archivio Ven. Fabbrica del Duomo di Milano. Although biographical information concerning Beria is scant, as a native of Lombardy he is an addition to our knowledge of a "Northern school" in the period when Rome and Venice have occupied the central positions in subsequent historical appraisals.

The transcribed motets include three dialogues, a form closely related to the oratorio. All three have merit but one is of special effectiveness: "O Miserrime Adam" (Canto, Alto, Tenor, Bass) creates a moving dramatic scene from the texts of Genesis, using many standard affective devices in an entirely imaginative and convincing way to portray the "fall" of Adam and Eve. All the motets are subjected to textual and, to a lesser degree, musical analysis. Emphasis is placed on the embellishments Beria used for affective musical expression of the devotional texts.

Performance of several of the motets has proved their "accessibility" to modern listeners; as hitherto-unknown and uncatalogued works they constitute an addition to our knowledge of Italian church music of the early Baroque.

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INTRODUCTION

Much of the material gathered as background for this dissertation was originally used in a Master's essay. It was understood that the subsequent dissertation would be both an amplification and specification of some aspects of the subject. Happily, there will always be unresearched aspects of almost any subject and so, as a supplement to the general study of Italian church music from 1600-1650, I was able to locate a very relevant primary source, one which has so far gone unstudied. Housed in the Sibley Music Library (Eastman School of Music, Rochester, New York), a 1638 collection of paraliturgical motets will serve two purposes in the dissertation: first, as specific illustrations of the musical and liturgical phenomenon under discussion, and second, as a small contribution to musicological knowledge by presenting works of a hitherto unknown composer.

In a recent lecture at Cornell University, Professor Friedrich Blume deplored the multiplication of re-editions of the great masters and musicology's preoccupation with philological minutiae. He called for a concentrated effort to bring great quantities of music to light, to focus some

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[1] October 21, 1968.

attention on the lesser figures who stood in the shadow of the giants. The problems of editing, both scholarly and practical, were not dismissed, but he pleaded for less elaborate, more accessible efforts, in order to get on with musicology's chief work, namely, the study of vast amounts of music yet unknown. His remarks fortified and encouraged me in my modest efforts; it would be hard to find a less elaborate piece of work, but I am satisfied to have made the motets accessible. A tape, submitted informally to those concerned with the dissertation, will demonstrate how truly "accessible" Beria's music remains today, three centuries and changing musical tastes notwithstanding.

It is with great pleasure that I acknowledge my indebtedness to Professor Paul Henry Lang whose encouragement and interest have been both stimulating and supportive. Professor Denis Stevens also offered helpful advice and credit must go to Professor Edward Lippman for pointing out to me the need for more studies on seventeenth-century Catholic church music. To all three I wish to express my gratitude.

To the directors of the Archivio-Biblioteca Ven. Fabbrica del Duomo di Milano and of the Archivio Musicale del Duomo di Como who were very prompt and helpful in sending a microfilm of and information about various Beria publications in their respective archives, I am also indebted.

CHAPTER I

DISTINCTIONS AND DESCRIPTIONS

Roman Catholic church music in the seventeenth century presents a baffling gap in an otherwise well-documented era. Were one to assemble all the comments musicologists have made on it, the result would be an impressive monograph in itself.[1] But the comments, while scholarly, lengthy and often enlightening, remain inadequate. Oratorios, motets, Masses and litanies are discussed and anthologized; contemporaneous treatises are invoked and interpreted. But, sooner or later, one faces the question: "What actually went on inside the churches of Italy during those years, in the day-in-day-out liturgy?" In no country were churches more central to the culture of the people and yet the liturgical practice is shrouded in mists of speculation. To add to these mists hardly seems a service to scholarship, but there is a fascination in such a problematical subject. If music and musicology refuse to yield answers, perhaps an analysis of church documents and a study of liturgical history might at least provide a logical frame of reference into which musical speculation and examples can be more readily fitted.

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[1] For general background in this period, two sources are standard: *Music in Western Civilization* by Paul Henry Lang (New York: 1941), Chapters X and XI; and *Music in the Baroque Era* by Manfred F. Bukofzer (New York: 1947). The best specialized studies are Otto Ursprung's *Die Katholische Kirchenmusik*, Vol. III in the *Handbücher der Musikwissenschaft* (Potsdam: 1931), and Karl G. Fellerer's *The History of Catholic Church Music*, tr. by Francis Brunner, C. SS. R. (Baltimore: 1961).

Much has been written on the musical reforms wrought by the Council of Trent (1546-1563).[2] As a matter of record, the writings stand in almost inverse ratio to what was actually promulgated by the Council Fathers. The pronouncements affecting music, while disappointingly brief and vague, have been interpreted in the light of that century's concepts of such words as "theatrical," "profane," "frivolous," etc. and relatively satisfactory conclusions have been reached. Historians have noted the emergence of the stile antico and the stile moderno as a polarity in the composition of church music. Once again, so much has been written concerning this polarity that the risk of redundance attends any further discussion.

Briefly, within the former category lie both the

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[2] For a readable and quite thorough survey on this subject, the reader is referred to Fellerer's article, "Church Music and the Council of Trent," The Musical Quarterly, Vol. 39, No. 4, October, 1953.

Roman school of Palestrina with the lofty serenity of polyphony and the earthier glories of the Venetian school of the Gabrielis with multiple echoes and festive brass choirs. Quite obviously, the stile antico required considerable musical resources, physical and technical. The stile moderno, by contrast, often bore the mark of expediency as well as of textual and dramatic integrity. Depleted or inadequate choirs began to render vast polyphonic textures impracticable and the substitution of organ accompaniment for missing voice parts was seen to be aesthetically unacceptable. Hence, a style more homophonic and functional. Yet, within the stile moderno, there remains a wide range of functional and stylistic differences.

But before proceeding so specifically, we must provide more of a rationale for proceeding at all.

Roman Catholic church musicians of our century have little trouble distinguishing what music may be used in church and what may not (which is not at all the same as saying what music is sacred and what is secular!). From the detailed legislation of Pope Pius X in 1903 up to Pope Paul VI's pronouncements of March, 1967, the Church has left very little choice open to the individual. In certain peripheral areas, personal taste is indulged but, generally speaking, there are enough black lists and white lists available to discourage all but the most intrepid. Liturgical ceremonies admit of the least possible deviation; paraliturgical ones, such as Benediction of the Blessed Sacrament, involve more freedom of choice, while novenas and various parish celebrations have been wide open to every abuse both before and after the Motu Proprio. The Divine Office has long since been the "private property" of clerics so it has been spared the private interpretations of composers and/or performers.[3]

A broad definition of the twentieth-century understanding of church music might be set up as follows: 1) sacred music is that which is set to any sacred or devotional texts, performed anywhere; 2) church music is that which is related specifically to churchly conditions or ceremonies but of greater or less liturgical propriety; 3) liturgical music is purely functional "worship" music, the texts of which are predetermined and unchangeable.

The second category is the most perplexing. It is represented in our day by such diverse types as "Oh, Promise Me" and the Wedding March from Lohengrin; Gregorian hymns used indiscriminately and "Oh, What Could My Jesus Do More?"; Bach cantatas and Bizet's "Agnus Dei";

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[3] By a decree of 1699, the Divine Office was reserved to clerics.

"Mother, Dear, Oh Pray for Me" and "Schönster Herr Jesu." Whether one designates these as peripheral or paraliturgical music, they consistently resist reform and constitute a perennial problem for the serious musician and liturgist, as well as a subject of speculation for the sociologist of religion.

It is precisely to this aspect of music history that this paper addresses itself. When the post-Tridentine reforms had been more or less effectively carried out, what conditions gave rise to the body of music which in the period 1600-1650 does not conform to liturgical requirements and yet, being in Latin, cannot be grouped with the Italian madrigali spirituali and theatrical sacred monodies? If composers of the rank of Monteverdi and Viadana devoted so much of their energies to this kind of music, when and how was it used? What were the "services" in Italy which called for such a body of paraliturgical vocal music with Latin texts?

Some information (and a great deal of entertainment) is provided by the diaries and travel journals of several genial English peripatetics of the seventeenth century. Such men as Fynes Moryson,[4] Thomas Coryat[5] and Sir Henry

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[4] Fynes Moryson, Itinerary (1617), ed. by C. Hughes as Shakespeare's Europe (London: 1903).

[5] Thomas Coryat, Coryat's Crudities, Vols. I and II, 1611 (New York: 1905).

Wotton[6] (the latter peripatetic only in the sense that he served as England's ambassador to Venice three separate times) describe very vividly the social and political conditions they observed in Italy. It is not surprising, however, to find them less helpful than we might expect for our present purposes, since their Anglican persuasion prevented any close observation of church practice. (Perhaps it would be more correct to say "liturgical practice," since they all comment on various scandals, intrigues and abuses rampant among the "papists." Wotton, in fact, had to be rather forcibly discouraged from imprudent proselytizing.). It might be inferred that all three held themselves aloof from what they considered slightly hysterical devotion, especially in Venice. To which it must be added that an open disapproval of, or curiosity about, church affairs in Italy at that time could lead to very awkward, not to say dangerous, circumstances. But in these writings, there are some references to sacred music heard in social situations, references to which we shall return more specifically in the course of our essay.

To attempt to determine what actual or theoretical distinctions existed during the period, we must consider both terminology and musical examples. We have already noted some actual musical distinctions between the *stile antico* and the *stile moderno*. To these, the musician will immediately add the paradoxical combination of the two, the "colossal baroque." Moreover, while Manfred Bukofzer points out that "we meet with the affective style less frequently in liturgical compositions with Latin texts than in the devotional compositions with Italian words,"[7] it is not long before the affections are depicted, each by its own Baroque device, however embryonic, within Latin texts from non-liturgical sources as well. So the musical or expressive distinction is harder to establish than it first appears to be. The liturgical is more spectacular than we might expect and the paraliturgical is slower to develop its affective powers than we might expect. And to apply present-day standards of taste or propriety would be patently inadmissible. Again, as surely as our twentieth-century organists and choirs perform "forbidden" works, the organists and choirs of the seventeenth century surely had their favorite "violations" -- else why the corrective decrees throughout the century?

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[6] Logan Pearsall Smith, The Life and Letters of Sir Henry Wotton (Oxford: 1907).

So to separate the wheat from the chaff, as it were, is only the first task of the historian. We can quite readily group works that are obviously liturgical: the Propers and the Ordinary of the Mass, antiphons, psalms and hymns of the Divine Office, hymns with biblical texts or those of the Church Fathers up to and including St. Thomas Aquinas. All of these have obvious functions within liturgy. Yet even here, we must heed the words of one of church music's ablest scholars, Karl Fellerer: "No longer was the liturgical action itself the focal point; instead it was man, and music conceived of in terms of its effect on man, and in reference to man's taste. Temporal and spatial distinctions came to the fore and the objective communal attitude of a music _of_ worship was replaced by music _at_ worship that unfolded freely and without restraint."[8]

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[7] Bukofzer, *op. cit.*, p. 65.

This comment becomes even more significant in view of the Council of Trent's insistence that the power of music must seize and penetrate the whole man by its religious/sensuous impact. Therefore, the growth of paraliturgical and devotional music should not be attributed too glibly to the unsatisfying temper of liturgical music.

The large body of devotional vocal music can be distinguished quite easily by its use of the vernacular,

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[8] Fellerer, _op_. _cit_., p. 134.

Even a cursory perusal of any of Claudio Sartori's numerous catalogues yields an endless number of anthologies, Sacri Affetti, Ghirlanda Sacra, Santuario di Laudi, etc. Professor Dent provides us with enlightenment concerning the nature of these:

> A collection edited by Padre Giovenale Ancina in 1599, under the title of Tempio armonica della Beatissima Virgine, gives us in the preface some interesting information as to the laudi and the way in which they were sung... He tells us that the laudi were intended for monasteries, schools, seminaries, novitiates, oratories, etc., and for the decent recreation of the clergy and religious orders, who, under the pretext of diverting themselves with music, were often given to playing and singing lascivious and scandalous airs, excusing themselves on the pretext of not having a sufficiency of sacred music to their taste. He adds that he has arranged most of his laudi for three voices because it is easier to collect three good singers than a larger number.[9]

Both Professor Dent and one of his acknowledged sources, Domenico Alaleona,[10] have demonstrated that most of these laudi are not original compositions but merely contrafacta applied to folk melodies. A charming example of this practice is found in the biography of Robert Bellarmine, historically the most important churchman of the period, after the Pope himself.

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[9] Edward J. Dent, "The Laudi Spirituali in the XVIth and XVIIth Centuries," Proceedings of the Royal Musical Association, Vol. XLIII, 1917, p. 81.

[10] Domenico Alaleona, "Le Laudi Spirituali italieni nei Secoli XVI e XVII e il loro rapporto coi canti profani," Rivista Musicale Italiana, 1909, pp. 1-54.

> It was probably at this time, c. 1615 that the Roman College acquired possession of a book, published in Venice in 1581, entitled Madrigals and Neapolitan songs for six voices, composed by Giovanni di Macque. Just the thing for us, thought the happy Rector, as he hummed the pleasant little melodies, but when he studied the words, he said something else, for they were all about love, and the moonlight and a certain signorina's blue eyes and golden hair. The signorina plainly had to go, so Father Robert, remembering, perhaps, the device of Pope Sixtus when correcting his Vulgate, decided to cover up all the references to her with little slips of paper bearing words more suitable for Jesuits to sing. There were 105 pieces to be done, but a large number did not require much changing to make them 'talk like Christians.' Thus it was sometimes enough to write 'te' with a capital T, or 'Dio' instead of 'mio' and the love-song became straightaway a hymn. In the Roman process of beatification, twenty-one specimens of the original and revised versions are printed side by side...[11]

But these devotional or recreational works were evidently not used within the precincts of the church. An examination of some of the texts shows them to be simple and very subjective expressions of a rather naïve piety. Even so, Dent claims that "more cultured taste led to the ultimate evolution of the simple laudi through madrigali spirituali to the formal oratorio."[12]

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[11] James Broderick, S. J., Robert Bellarmine 1542-1621 (London: 1950), p. 318.

This form -- which is actually a combination of the concepts of sacred and church music -- is a subject too vast to be more than mentioned here.[13] Oratorio often made use of texts of liturgical acceptability and originally they were performed only in church. Its purpose was unabashedly didactic and "edifying"; however, it has no direct relationship with the Office texts, the Litany of the Saints and hymns prescribed in the conferring of the Sacraments, the consecration of a bishop or the dedication of a church. This leaves a substantial body of vocal music with Latin texts which can perhaps be fitted into the framework of church usage. Our problem is to uncover the greatest number of occasions when these might have been used in church. Having done this, we might be able to reach some conclusions about the origins and growth of such music -- which, in turn, might clarify its role in the church music of our day.

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[12] Dent, *op*. *cit*., p. 90.

[13] Still one of the most thorough works on the subject of oratorio is *L'Oratorio Musicale in Italia* by Guido Pasquetti (Florence: 1906), although more recent books have the advantage of later researches.

There follow four compositions which will reënforce the definitions set forth thus far. They represent the various approaches as they have been described; all have used the same Eucharistic text -- the first literally, the second as a point of departure, the third and fourth as antecedent to be paraphrased. Compared textually and even musically, they illustrate quite well the three concurrent strains of religious music at the beginning of the seventeenth century.

Viadana's setting of the *O Sacrum Convivium* is an example of a straightforward and verbatim textual setting which retains the Palestrinian euphony; it must be assigned to the *prima prattica* rather than to Viadana's more experimental style. But despite its liturgical text, the motet remains paraliturgical since an antiphon to the Magnificat would have been intoned by a soloist; a choral setting precludes its use in its purely liturgical Office function. The composer provided the motet with a *basso continuo*, but as modern editors of it point out, it can be sung unaccompanied with very little loss of effect. The tripartite structure with a more rapid homophonic triple meter center section is the most modern feature of the motet.

Ecce Sacrum Paratum, although a work of Monteverdi's younger years (it was printed in a 1625 anthology), is an entirely modern monodic motet with a melodically independent bass and the kind of declamatory vocal line associated with recitative and arioso. The text -- a paraphrase -- is subjected to much repetition and odd phrasing, while large leaps in the vocal line create dramatic tension. The tripla section makes use of the ascending affective figure known as "climax" (a favorite of Beria's), and Monteverdi's characteristic falling sixths and fourths can be found at the words "O dannes." He indicates by "t." the seventeenth century _trillo_, which must be distinguished from the modern use of the term. This ornament consisted in rapidly repeated articulations of a single pitch rather than the pronounced and regular deviation from the pitch which we call a trill today (and which to the seventeenth-century musician was the _gruppo_). It is also likely that the soloist would have embellished the many repeated notes, the long opening phrase and the several cadences. The work represents very well the solo paraliturgical motet of the first quarter of the century and shares many characteristics with the Beria motets.

The other two eucharistic text-settings need very little comment. Belcari's hymn is a stately homophonic composition almost chorale-like in its "static" melodic line and regular phrasing. Undoubtedly it would have been used in procession as on the Feast of Corpus Christi and Holy Thursday, or in the processions opening and closing the Forty Hours' Devotion.

The _Boscarola_ with its off-beat opening and lilting melodic line is surely a good example of the laudi-derived hymns. Although not entirely unsuitable for processions, the hymn more probably was one of those which filled the hours of adoration before the Sacrament exposed during the night of Holy Thursday or during the Forty Hours.

Now that basic distinctions have been made, we will proceed to a brief indication of the value of the works of Giovanni Battisti Beria, herein transcribed. As examples of paraliturgical motets, they illustrate many of the principles of both text and music which distinguished the genre. As hitherto unknown works, they represent a small addition to our knowledge of early Baroque. In Historical Musicology, Lincoln Spiess notes that, in musicology of the Baroque period,

> The area most weakly represented is solo vocal music. Until very recently, such editions as there were in this medium often represented quite unscholarly editing, particularly in the 'realizing' of figured-bass accompaniments with rather elaborate nineteenth-century pianism.[14]

It must be noted, however, that Spiess' "solo vocal music" is a very general term; a more accurate designation would be to divide "solo vocal music" into monodic song and the solo cantata. The latter category is more thoroughly represented than his comment would suggest and is by far the more significant genre. Moreover, Italian church music and opera of the first half of the century are equally "weakly represented." Beria's motets are presented, therefore, as new examples of seventeenth-century Italian church music; since two of these are for solo voice, they may stand out as a greater contribution than the others.

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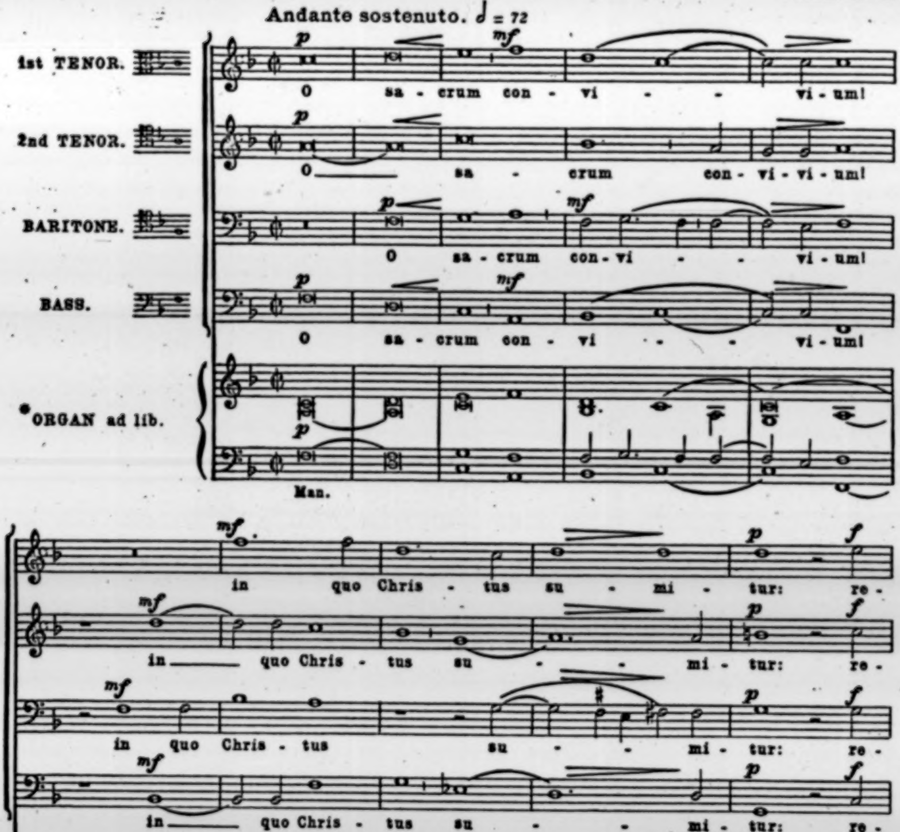
[14] Lincoln Spiess, Historical Musicology (Brooklyn: 1963), p. 18. Surely he had in mind the Ditson-Floridia editions, Classic Italian Songs!

O SACRUM CONVIVIUM

O sacred banquet, in which Christ is received;
the memory of His passion is renewed;
the mind is filled with grace;
and a pledge of future glory is given us.   Alleluia.

Antiphon to the Magnificat at 2nd Vespers of Corpus Christi.

VIADANA.


Andante sostenuto. 𝅗𝅥 = 72
1st TENOR.
2nd TENOR.
BARITONE.
BASS.
*ORGAN ad lib.
Man.
p
mf
f
cresc.
O sa - crum con - vi - - vi - um!
O sa - crum con - vi - vi - um!
O sa - crum con - vi - - vi - um!
O sa - crum con - vi - - vi - um!
in quo Chris - tus su - mi - tur: re -
in quo Chris - tus su - - mi - tur: re -
in quo Chris - tus su - - mi - tur: re -
in quo Chris - tus su - - mi - tur: re -

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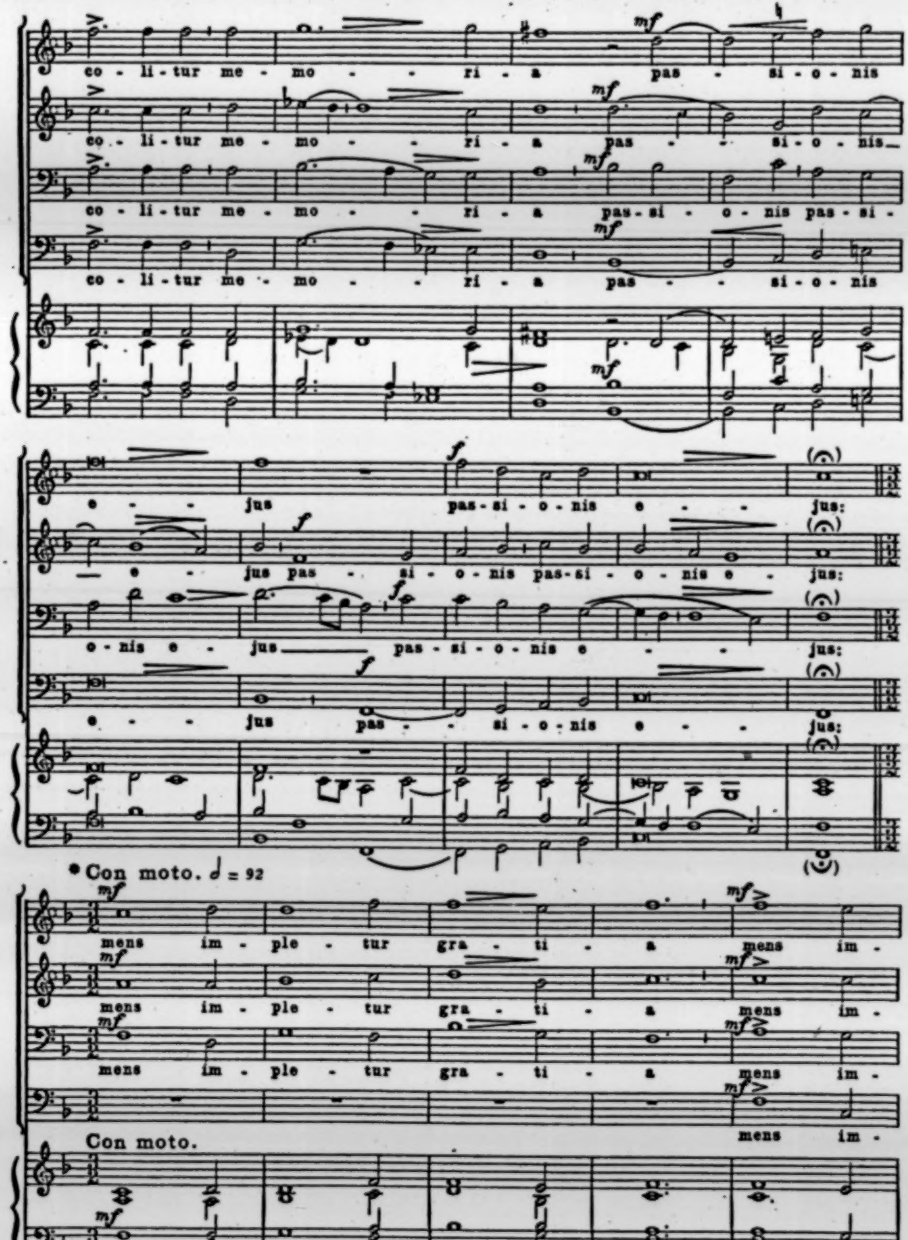
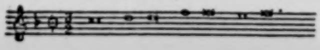
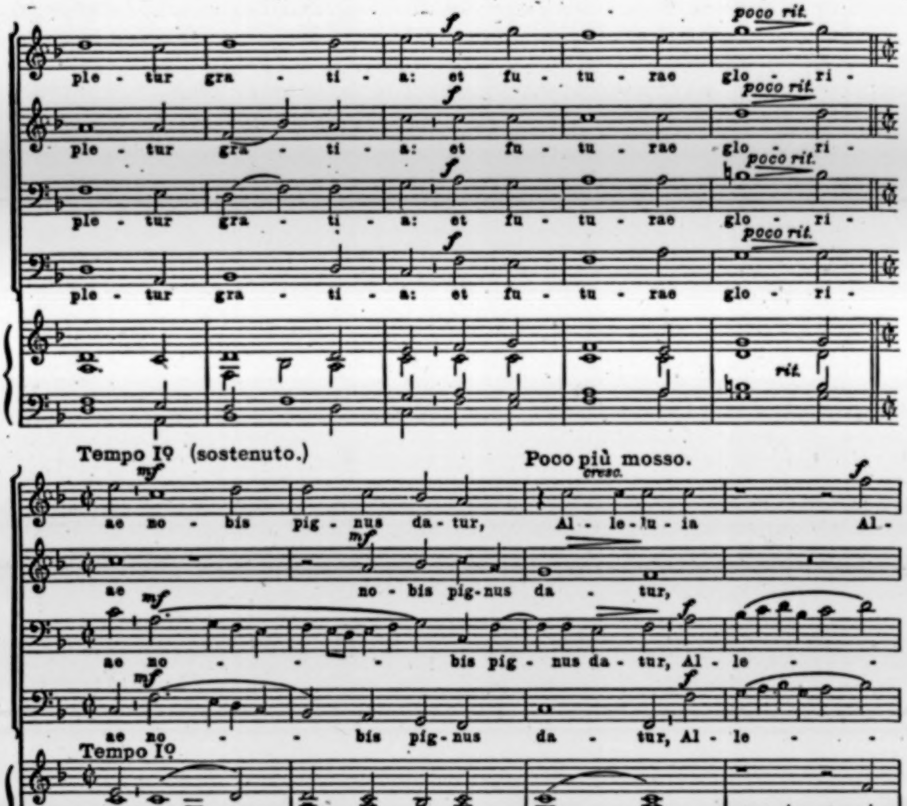
*The original edition has a Basso Continuo (unfigured) for the Organ; but the Motet can be sung unaccompanied if preferred.


co - li - tur me - mo - - ri - a pas - si - o - nis
co - li - tur me - mo - - ri - a pas - - si - o - nis
co - li - tur me - mo - - ri - a pas - si - o - nis pas - si -
co - li - tur me - mo - - ri - a pas - - si - o - nis
mf
e - - jus pas - si - o - nis e - - jus:
e - jus pas - si - o - nis pas - si - o - nis e - jus:
o - nis e - jus pas - si - o - nis e - - jus:
e - - jus pas - si - o - nis e - - jus:
f
* Con moto. 𝅗𝅥 = 92
mens im - ple - tur gra - ti - a mens im -
mens im - ple - tur gra - ti - a mens im -
mens im - ple - tur gra - ti - a mens im -
mens im -
Con moto.
mf

* In the original

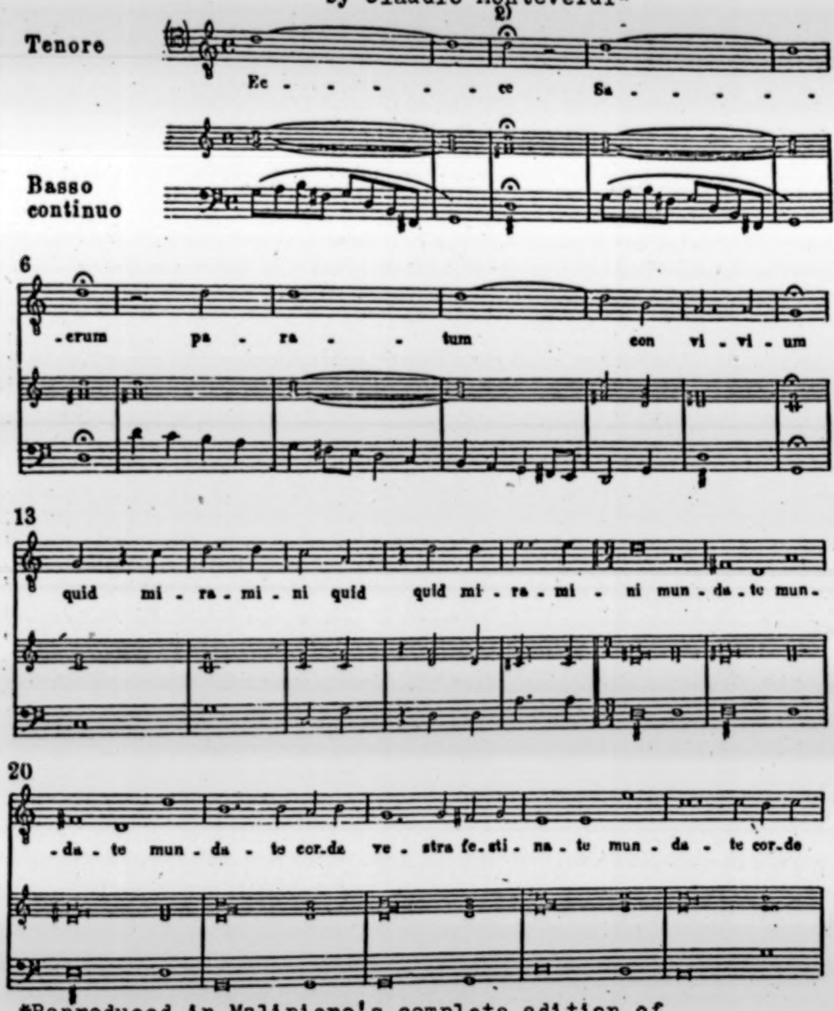



poco rit.
f
ple - tur gra - ti - a: et fu - tu - rae glo - ri -
Tempo I°. (sostenuto.)
Poco più mosso.
cresc.
mf
ae no - bis pig - nus da - tur, Al - le - lu - ia Al -
ae no - bis pig - nus da - tur,
ae no - - - - bis pig - nus da - tur, Al - le - -
ae no - - - bis pig - nus da - tur, Al - le - -
Tempo I°.
rit.
p
le - lu - ia Al - le - lu - ia Al - le - - lu - - ia.
Al - le - - lu - ia Al - - le - lu - ia.
lu - ia Al - le - - - lu - - ia.
lu - ia Al - le - - - - lu - - ia.

Ecce sacrum paratum[1]

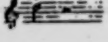
a voce sola e B.c.

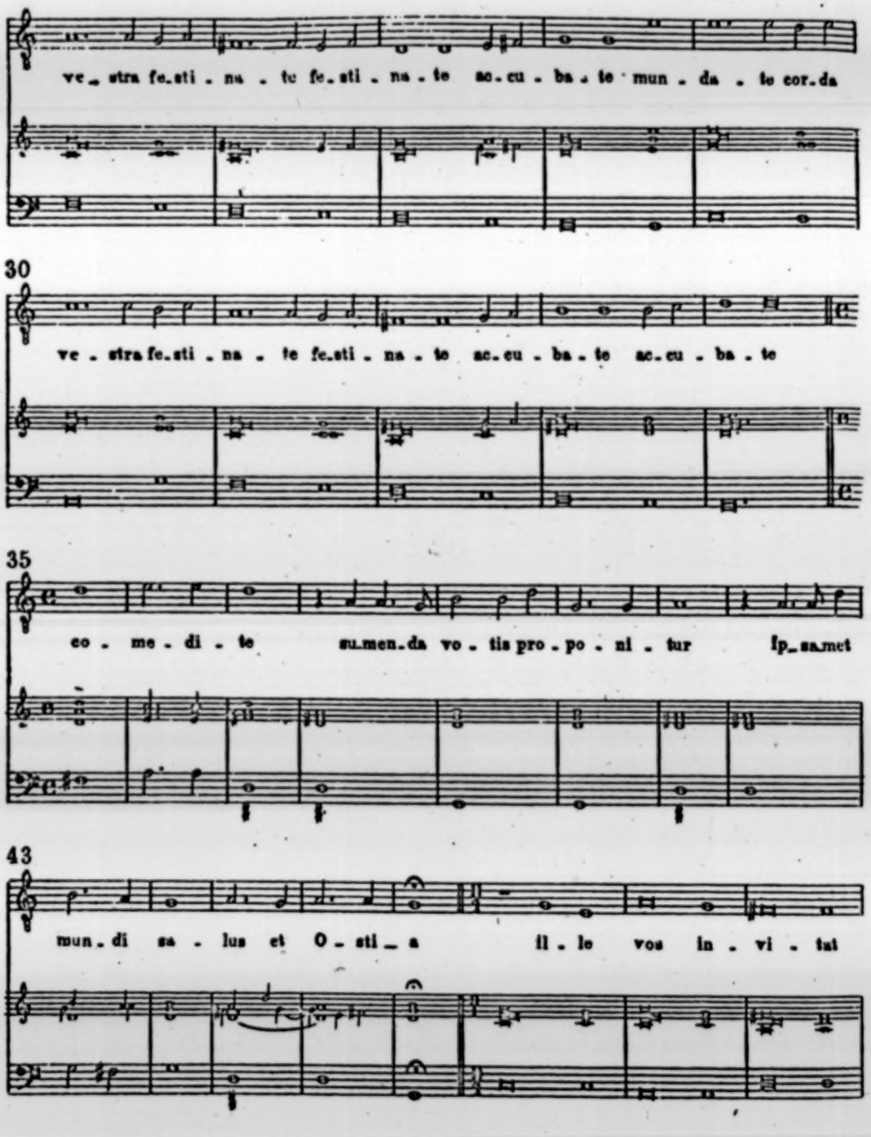
by Claudio Monteverdi*

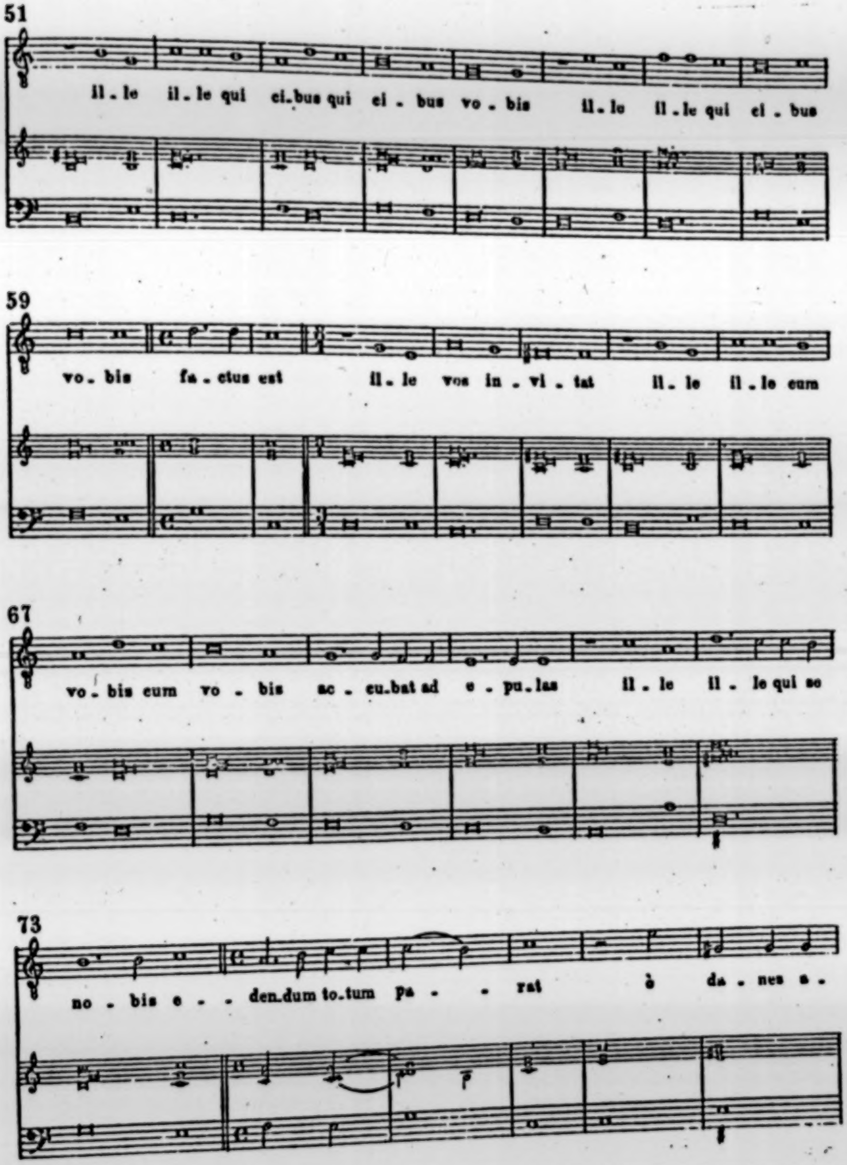

Tenore
Basso continuo
2)
6
13
20
Ec - - - - - - - ce Sa - - - - - -
-crum pa - ra - - tum con vi - vi - um
quid mi - ra - mi - ni quid quid mi - ra - mi - ni mun - da - te mun-
- da - te mun - da - te cor-da ve - stra fe-sti - na - te mun - da - te cor-de

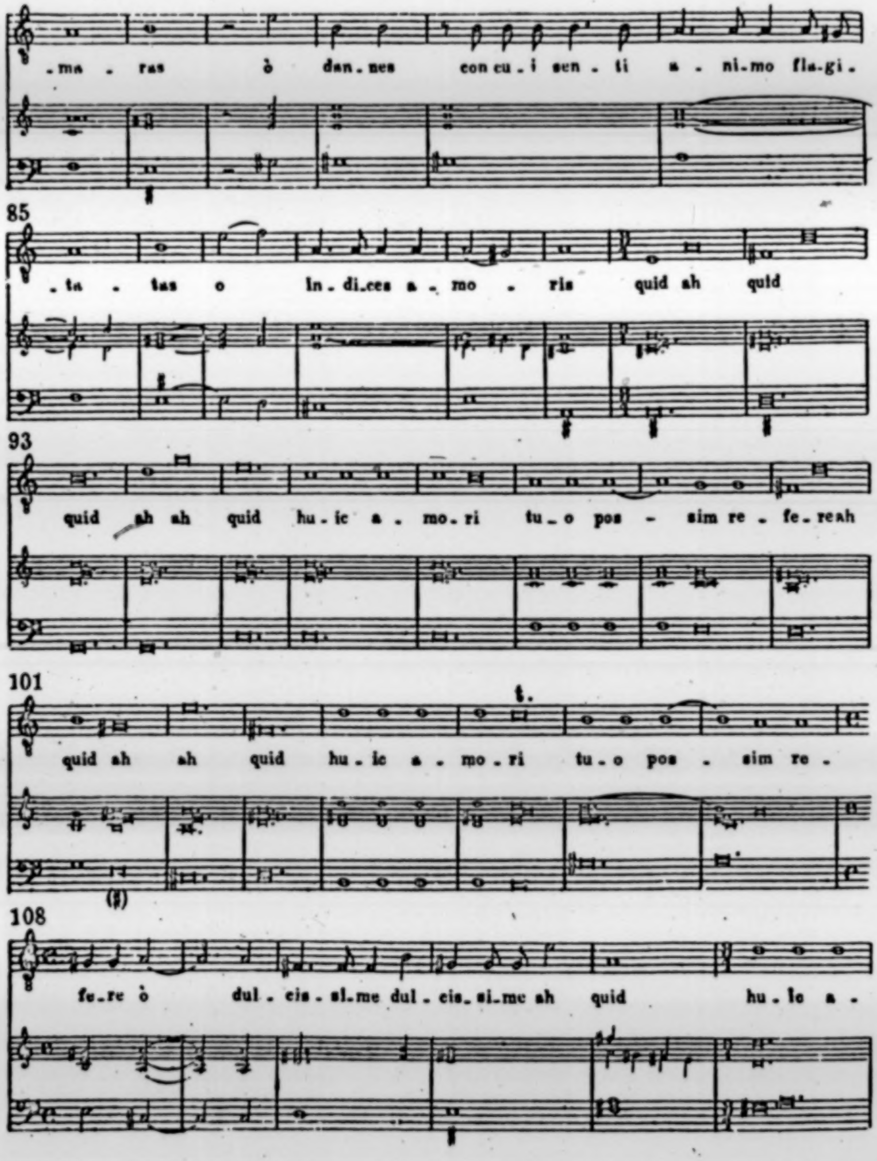
*Reproduced in Malipiero's complete edition of Monteverdi's works, Volume XVI.

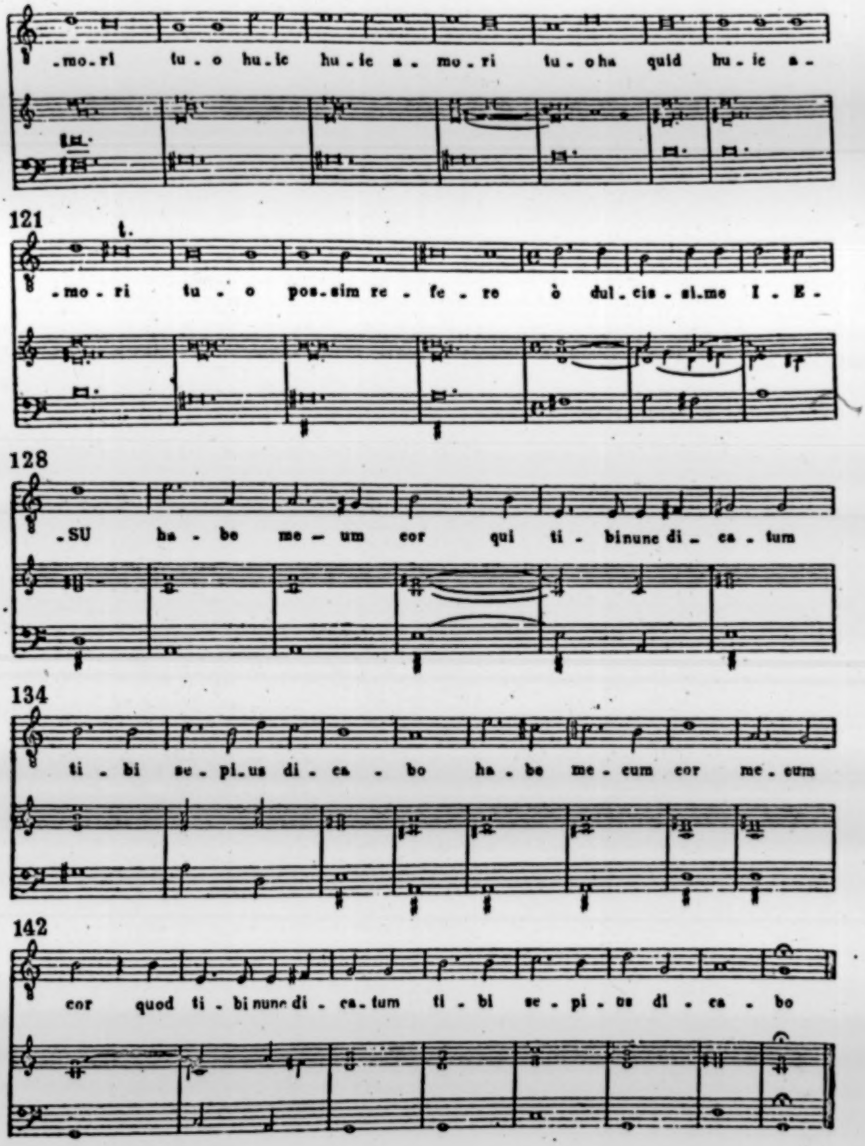
[1] Raccolta Leonardo Simonetti (Venezia 1625)

[2] Nell'originale il valore ritmico del tenore è 

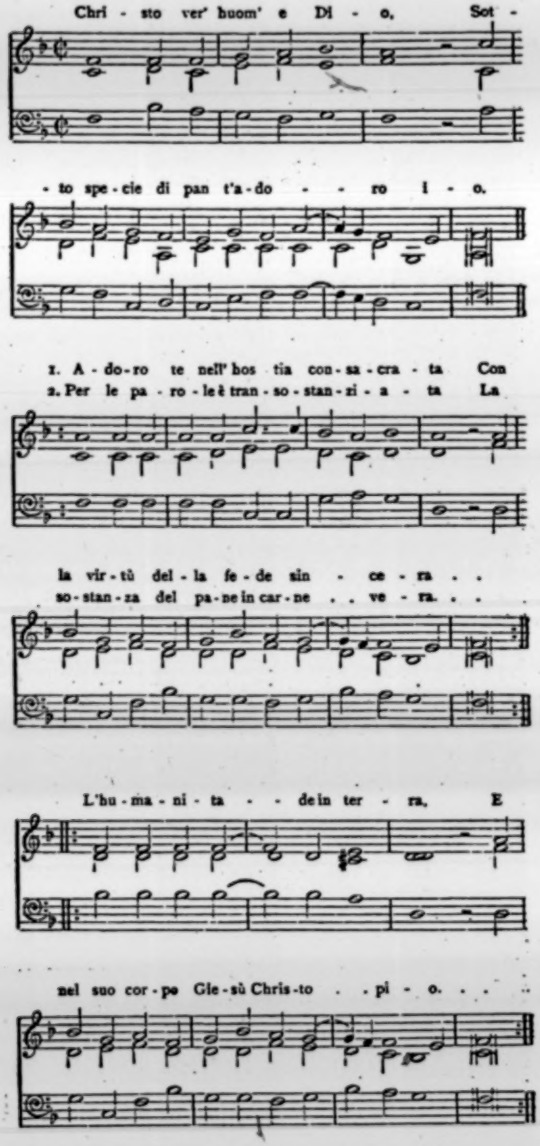

30
35
43
ve_stra fe_sti - na - te fe_sti - na - te ac_cu - ba - te mun - da - te cor_da
ve - stra fe_sti - na - te fe_sti - na - te ac_cu - ba - te ac_cu - ba - te
co - me - di - te su_men_da vo - tis pro - po - ni - tur Ip_sa_met
mun_di sa - lus et O - sti - a il - le vos in - vi - tat


51
il - le il - le qui ci - bus qui ci - bus vo - bis il - le il - le qui ci - bus
59
vo - bis fa - ctus est il - le vos in - vi - tat il - le il - le cum
67
vo - bis cum vo - bis ac - cu - bat ad e - pu - las il - le il - le qui se
73
no - bis e - - den - dum to - tum pa - - rat è da - nes a -


-ma - ras ò dan-nes con cu-i sen-ti a-ni-mo fla-gi-
85
-ta - tas o in-di-ces a-mo-ris quid ah quid
93
quid ah ah quid hu-ic a-mo-ri tu-o pos-sim re-fe-reah
101
t.
quid ah ah quid hu-ic a-mo-ri tu-o pos-sim re-
(♯)
108
fe-re ò dul-cis-si-me dul-cis-si-me ah quid hu-ic a-


- mo - ri tu - o hu - ic hu - ic a - mo - ri tu - o ha quid hu - ic a -
121
t.
- mo - ri tu - o pos - sim re - fe - re ò dul - cis - si - me I - E -
128
- SU ha - be me - um cor qui ti - bi nunc di - ca - tum
134
ti - bi se - pi - us di - ca - bo ha - be me - cum cor me - cum
142
cor quod ti - bi nunc di - ca - tum ti - bi se - pi - us di - ca - bo

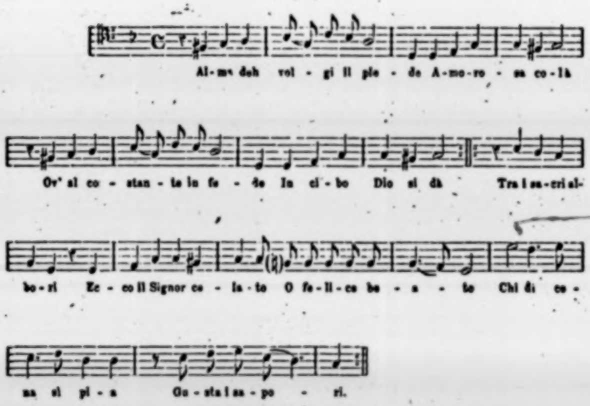
Hymn in honor of the Blessed Sacrament by Feo Belcari, reproduced in Dent, op. cit., p. 74-75.


Chri - sto ver' huom' e Di - o, Sot -
- to spe - cie di pan t'a - do - - ro i - o.
1. A - do - ro te nell' hos tia con - sa - cra - ta Con
2. Per le pa - ro - le è tran - so - stan - zi - a - ta La
la vir - tù del - la fe - de sin - ce - ra . .
so - stan - za del pa - ne in car - ne . . ve - ra. . .
L'hu - ma - ni - ta - - de in ter - ra, E
nel suo cor - po Gie - sù Chris - to . . pi - o. . .

Hymn in honor of the Blessed Sacrament
using popular folk song melody (Boscarola),
cited in Alaleona, op. cit., p. 28.

BOSCAROLA.

(Del Santissimo Sagramento).


Al-ma deh vol-gi il pie-de A-mo-ro-sa co-là
Ov' al co-stan-te in fe-de In ci-bo Dio si dà Tra i sa-cri al-
bo-ri Ec-co il Signor ce-la-to O fe-li-ce be-a-to Chi di co-
sa si pi-a Gu-sta i sa-po-ri.

Without anticipating the detailed description and history of the edition of the Beria motets used for this dissertation, it nevertheless is appropriate at this point to consider their general relevance to the topic of paraliturgical music in the first half of the seventeenth century.

These works are defined by the second category under discussion; they are, with a few exceptions, paraphrases or pastiches of Latin liturgical texts which would seem to have been composed for church use, albeit paraliturgical rather than liturgical use. A glance at some of the titles of those to be transcribed and studied will provide the best demonstration: *Praeparate corda vestrum*, *Habete fiduciam*, *Venite gentes*, *O Dulcis Amor Jesu*. Later it will be determined at what point in any particular ceremony the interpolation of any of them might have been feasible; we will also see where and how greatly the text deviates from its liturgical antecedent. Presently it is enough merely to allude to their suitability as new examples of a musico-religious genre which has not received sufficient attention.

CHAPTER II

CONDITIONS AND CAUSES

Most historians agree that the seventeenth century was characterized by the rise of secularism. Politically, the Thirty Years' War laid waste most of the countries of Europe, the Holy Roman Empire had all but collapsed, the Treaty of Wesphalia in 1648 wrested most of the traditional secular power from the Papacy. The Protestant states (Prussia, Holland, England) were growing more influential in world affairs, while Spain, Portugal and Italy began the decline in military and economic status from which they have never recovered. France, "first daughter of the Church," expended great energy in transferring the center of national culture from the church to the court. Ecclesiastically, the Roman Catholic hegemony was quite thoroughly shattered and yet the growth of Protestantism was attended by continual fragmentation. Consequently, the role of religion in the cultivation of the arts changed from institutional to private patronage. We also find the ambivalence of Rome's desiring to use music for liturgical purposes and yet denying it an intrinsic and autonomous value. (Contrast, for example, Monteverdi's

Vespers of 1610, a work of distinctly modern tendencies, with his Mass of 1610, a *stile antico* work written to please Paul V.) Hardly more enlightened was the flat refusal of Zwingli and Calvin to employ anything beyond simple homophonic congregational singing.[1] The problem of reconciling the traditional preëminence of music as a liturgical art, even in an ancillary role, with the baroque ideal of musical expressivity was very uneasily approached and arbitrarily settled.

When the century began, Clement VIII had been Pope for eight years and, in the somewhat acerbic judgment of historians Will and Ariel Durant, "was almost a Christian."[2] Known to his contemporaries as a man free from "party prejudice" and more gentle and compassionate than many of his predecessors, Clement nevertheless ushered in the new century by allowing the Inquisition to burn Giordano Bruno at the stake. This martyrdom to the cause of free scientific investigation represents the blind fear which gripped churchmen for the next few decades, culminating in the abjuration of Galileo in 1633. Moreover, Clement was afflicted with the erstwhile papal disease of nepotism and the Aldobrandini family was very much in control of church affairs. However, his reign was relatively free of intrigues and scandals; for our purposes, he is chiefly to be remembered for the 1600 publication of the *Caeremoniale episcorum* which indicated correct times for the use of the organ in the liturgical service.[3] Also in 1604, Clement issued a new edition of the missal, restoring the biblical chant pieces, which had been arbitrarily changed in some printings.

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[1] Lang, *op. cit.*, p. 268. Here we cannot miss the significance of the marked difference between the choral and organ works of a composer like Sweelinck; the Calvinist restriction of vocal church music to the Huguenot Psalter surely accounts for the discrepancy between them.

[2] Will and Ariel Durant, *The Age of Reason Begins: 1558-1648* (New York: 1961), p. 243.

Paul V, of t[illegible] ruled the Church from 1605-1621. I[illegible]hat the Medicean edition of the Gra[illegible] the official version (1614). T[illegible] half-hearted attempts at revisio[illegible]ch more than lend his name to the [illegible]ted by his disciples, it was a disas[illegible]tion, not even of "traditional" interpretation, but of oddly haphazard contemporary standards and tastes. Strangely enough, which gripped churchmen for the next few decades, culminating in the abjuration of Galileo in 1633. Moreover, Clement was afflicted with the erstwhile papal disease of nepotism and the Aldobrandini family was very much in control of church affairs. However, his reign was relatively free of intrigues and scandals; for our purposes, he is chiefly to be remembered for the 1600 publication of the Caeremoniale episcorum which indicated correct times for the use of the organ in the liturgical service.[3] Also in 1604, Clement issued a new edition of the missal, restoring the biblical chant pieces, which had been arbitrarily changed in some printings.

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[3] The directives are fully explained in the four-volume work of André Pons, *Droits ecclésiastiques et Musique Sacrée* (St. Maurice: 1960), Vol. III, pp. 132-135.

Paul V, of the Borghese family, ruled the Church from 1605-1621. It was during his reign that the Medicean edition of the Graduale was established as the official version (1614). The result of Palestrina's half-hearted attempts at revision (if, indeed, he did much more than lend his name to the undertaking), completed by his disciples, it was a disastrous reflection, not even of "traditional" interpretation, but of oddly haphazard contemporary standards and tastes. Strangely enough, this version persisted through three centuries, being in accepted use until the revision of Pope Pius X in this century.[4]

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[3] The directives are fully explained in the four-volume work of André Pons, Droits ecclésiastiques et Musique Sacrée (St. Maurice: 1960), Vol. III, pp. 132-135.

Paul and his successor, Urban VIII, with sixteen and twenty-one year reigns respectively, ruled the Church through most of the period we are discussing. They were both very gifted men of great Roman families, versed in court andecclesiastical politics, humanistically inclined and of considerable personal rectitude. Urban, the former Maffeo Barberini, was unquestionably the more able and dynamic as a leader and his pontificate (1623-1644) was marked by enormous -- if misplaced -- zeal for the reëstablishment of papal power. Viewed from our own century, and by a sociologist of religion, this has been construed as follows:

> Roman Catholicism changed from being a 'church,' or a religious group that compromises with the world in order to influence its character for God's sake, to being a 'sect,' or group that refuses to compromise with the world and seeks to institute its version of the Kingdom of God in protected isolation in the world's midst. Actually it is an overstatement to say

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[4] The Solesmes authorities attribute much of the loss of esteem and interest in Catholic church music to this revision.

> that Catholicism became a sect after the Council of Trent. But the Church did display important sectarian characteristics by rejecting a good deal of the world in which it had come to exist, while attempting at the same time to remain a church and accommodate itself to the world in a fashion that became progressively less adequate.[5]

This mentality is historically significant to the musicologist struggling to understand the role of music in the Church's liturgy of the period. Philosophical, aesthetic and moral issues were hopelessly confused as the Church -- *Ecclesia militans* now and matured in its Counter-Reformation stance -- began to assert its new role in a world which seemed increasingly hostile. The concept of sect versus church is clearly seen on the one hand in the official suspicion of the very best in the contemporary musical idiom for church use and on the other hand, the frantic opportunism whereby the theatrical and spectacular were used for evangelizing and (almost literally) edifying purposes.

Perhaps the most obvious example of this -- the one cited regularly by the historians of the seventeenth century -- is the noteworthy reversal of attitude among the Jesuits. Whereas formerly they have been indifferent if not opposed to music and the theater, they now recognized them as most effective instruments for the propagation of the faith. In architecture, drama and music, their churches and schools became the breeding grounds for the "colossal baroque."

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[5] In his article "The Brave New World of Roman Catholicism," (in *Columbia College Today*, Vol. XIV, No. 1, Fall, 1966, p. 30), former Columbia Professor of Religion Thomas F. O'Dea thus paraphrases and qualifies the view of the German sociologist of religion, Ernst Troeltsch.

Throughout the Church, pomp and ceremony were embellished by all musical means, as if indeed the pomp and ceremony were ends in themselves. It was a defensive display of artistic or ritual force designed to disguise the loss of political and even moral force. Therefore, while churchmen were as much products of their times and cultures as were princes and merchants, we may nevertheless conclude that their understanding of the role of music was neither casual nor fortuitous.

Urban VIII himself was extremely sensitive to artistic values. The Barberini family had long supported all the arts in Rome. If from a negative point of view it was true that "Quid non fecerunt barberi, fecerunt Barberini" (referring to Urban's use of the bronze girders from the roof of the Pantheon to make guns, refurbish baldachinos, embellish family tombs), it must also be said that Urban continued the family tradition of patronage of literature, drama, architecture and music. His own Latin poems were printed in 1642 at Paris under the title *Maffei Barberini poemata* and his Italian poems appeared at Rome in 1640. While both publications are texts ofa generally religious nature, they show Urban to have had a distinct literary talent.[6] It is not surprising, therefore, that he decided to re-write the Breviary and Missal hymns, and commissioned four Jesuits to re-cast the venerable stanzas in classical meter. (Battifol advances the theory that Urban actually disregarded the commission and did most of the revision himself.)[7] This version was promulgated as the official one in 1632.[8] Ironically, in 1643, Urban issued a decree deploring free adaptation of scriptural texts in liturgical usage. In the same decree, he disapproved the concerts of music which disrupted the liturgy andthe theatrical effects which were being sought in sacred music. Reverberations of these complaints will form the chief burden of most encyclicals dealing with church music from the seventeenth to the mid-twentieth century.

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[6] Mourret, Fernand, *A History of the Catholic Church*, tr. by Newton Thompson (St. Louis: 1945), VI, p. 42.

[7] Louis Battifol, *History of the Roman Breviary* (London: 1912).

[8] According to Ursprung, the melodies were not altered in any way. Cf. Ursprung, *op. cit.*, p. 99.

A significant comparison of the tenor of ecclesiastical thinking in Protestant and Catholic churches is analyzed and unconvincingly refuted by André Pons in his Droits ecclésiastiques et Musique Sacrée. He quotes Eugène Rapin, a professor at Lausanne in 1897, whose explication of the difference between the two groups can be summarized as simply the difference between sacerdotal and popular. The Roman church, Rapin contends, treats its people "comme un troupeau de mineurs en tutelle que le prêtre a pour mission de diriger"; hence, its rites are hierarchical, sacerdotal and the people "dans la maison de Dieu... [doivent] se taire, écouter et obéir." In contrast, the Protestant churches propound the principle "du sacerdoce universel des croyants," the people thus enjoying "la plus complète égalité" and "un part active, directe, personelle." Pons attempts to discredit these statements by invoking the historical record of the first six centuries of the church and the fact that polyphony was always suspect precisely because it might rob the people of their rights of participation.[9] History proves that Rapin is the more astute analyst, for the facts seem to indicate a sharp decline in liturgical participation by the people. The glorious ascendancy of the Lutheran "church song" gives certain evidence of the effect of a popular liturgy on music, and we may well come to see the decline of Roman church music as a direct result of the sacerdotal character of its liturgy. In this connection, although referring to one specific type of music, Basil Smallman makes this relevant observation:

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[9] Pons, op. cit., Vol. III, pp. 154-155.

> The contrast in the approach to Passion composition between Victoria and Bach lies, not only in the great change in musical technique which had occurred during the period which intervenes between these two composers, but also in the difference of religious thought engendered by the two churches for which they were writing. In the liturgy of the Catholic Church, the worshipper was carefully shielded from direct contact with harsh reality by a barrier of mysticism and emotionalism to which music made an important contribution. In the Lutheran Church, on the other hand, the human qualities of Christ and the actuality of the events of His life and death were deliberately stressed as being essential for the religious education of the people.[10]

The great emphasis on the sacraments, the doctrine of grace and personal sanctification, as well as the church's preoccupation with mysticism led to an extra-liturgical individualism and devotional mentality reflected in the prayers and spiritual treatises of the period. We have only to glance through the writings of one of the great masters of spiritual direction of the seventeenth century, St. Francis de Sales, Bishop of Geneva, to see how far we have come from the military rigors and objective communality of Loyola. Private prayer and meditation are seen to be the means to perfection and the cell has taken precedence over common room, even over sanctuary.

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[10] Basil Smallman, The Background of Passion Music (New York: 1957), p. 64.

Within the required sacred services, this is reflected by the change in the status and position of the choir. Formerly, the choir had enjoyed a role that was quasi-sacerdotal, with appropriate vestments and a position in the sanctuary closer to the altar than the rest of the congregation. In their numbers were usually the finest singers of the day, well-remunerated and highly esteemed. Talent and training combined to produce a proficiency of virtuoso proportions, and the most difficult works were within the reach of the liturgical choir. In great cathedrals, monasteries and pilgrimage shrines, this continued to be the case. But the decline of the "ordinary" church choir can be traced to several causes: the rise of court and ecclesiastical private chapels and the lure of the theater and the concert salons.

In a very entertaining article in Rivista Musicale Italiana (Vol. XIV, 1907), entitled "I Cantori della Cappella Pontificia nei Secoli XVI-XVII," E. Celani cites documentary proof of this last problem within the Papal Chapel itself: on January 26, 1626, "Il signore cardinale protettore ha mandato licenza in scriptis per i sig. Sancti, Bianchi, Nicolini, e P. Loreto accio vadino a servire il Card. Aldobrandini alle commedie delli Sri. Conti" and of Francesco Severi, we read "le dispense ottenute dalla cappella per potervi prendere parte alle rappresentazioni teatrali." Celani also gives a contemporary verse as evidence of the disapproval with which this was viewed:

> Chi vide mai più la modestia offesa?
> Far da Filli un castron la sera in palco,
> E la mattina il sacerdote in chiesa.[11]

Regarding the freedom of priests to act in these productions (outside of seminaries, where both faculty and students seem to have spent a great deal of time in them), it is difficult to get a clear picture. The period we are discussing lies within the July 30, 1555 decree of Paul IV that married singers would be allowed in the Papal Choir and the 1670 decree of Clement X whereby all singers were to be tonsured within two months of the decree or risk dismissal. Hence, we are not sure of the disposition of clerics and laymen in the various choirs. (Also modern historians are somewhat imprecise when saying merely "____________________ then entered the Franciscan Order," or "______________________ took orders"; neither of these expressions can be unequivocally interpreted to mean "became a priest." A puzzling entry in the documents concerns one Orazio Malvezzi, who in 1590 "Lascio l'abito religioso dispensatione dal pontifice per servire la capella."[12])

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[11] Ibid., p. 779, from Rosa's La Musica.

Another problem to be kept in mind is that most of the known records describe conditions that are quite atypical, i.e., in the Papal Chapel, San Marco in Venice, the cathedral choirs of Milan, Florence, Naples, and other large cities. While historians agree that the Thirty Years' War had a crippling effect on printing, it has been further shown that Rome and Venice were in constant struggle over exclusive publishing rights, with Rome usually triumphing.[13] So even the printed sources we have are not entirely reliable as a description of current musical practice; they usually represent the tastes of Rome and Venice. Otto Ursprung would discourage us even further, reminding us that the Provincial Synods which carried out the Tridentine reforms used varying private interpretations, and that diocesan traditions (which traditions he claims can be ascribed to both inaccuracy and printers' zeal) prevent us from knowing even the genuine Roman choral tradition.[14] Very few publications of religious music received second printings, leading us to the conclusion that this music was not in common use, or in very great demand.

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[12] *Ibid.*, p. 762.

Even in these musical capitals, the size of the choirs would not have exceeded twenty-five or thirty voices except under most extraordinary circumstances.[15] Probably the average church choir might have numbered eight or ten, two voices to a part. If this seems very small, we must remember that, even with the decline that was beginning, each voice was highly trained, that church singing was not the volunteer, makeshift matter we know today, but still a matter of social distinction and considerable professional prestige. Nor is it insignificant that in Celani's article we read again and again of a singer's *giubilantes*, i.e., being excused from daily performances after twenty-five years of service.[16] And it seems as if much of the choir's time was spent gathering to sing the *Libera Me* and to carry deceased members to their final resting place. Though such an *esprit de corps* may not have characterized all choirs, it is certainly safe to presume that the "career" of choir-singing was by no means avocational or temporary. This fact would surely contribute to excellence of ensemble and, by extension, to the possibility of a very sophisticated extemporizing. I shall refer to this possibility again in the next chapter.

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[13] R. Molitor, Die Nach-Tridentinsiche Choral Reform zu Rom (Leipzig: 1902).

[14] Ursprung, op. cit., p. 199.

[15] E.g., Rovetta, Monteverdi's successor at San Marco, in a note to the reader in his Salmi Concertati (Venice: 1626), lists some thirty singers and twenty instrumentalists. This would, of course, be one of the largest establishments in Italy.

Although slightly later than the period we are discussing, a decree of Alexander VII (ruled 1655-1657) provides an insight into the changed role of the choir in the first half of the century. The decree concerns all churches and oratories in Rome and specifies that within five years from the promulgation of the decree,

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[16] Celani, *op. cit.*, p. 756.

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grills must be built in every church, high enough to hide the choir. This indicates that, where the choirs had not already been relegated to galleries, they were to be hidden from the congregation's view. The concept is entirely in keeping with the rise of the mysticism and its emphasis on ecstasy, ravishing of the senses, etc. The exquisite sound -- without the rude reminder of its human origin -- is the exact counterpart of the tortured marble of Bernini's St. Theresa; the very nature of the material is denied in order to achieve the emotional effect. So while the cathedral choir gains in professional stature, it loses its liturgical stature and the "colossal baroque" seems to be music's revenge for being lifted from the sanctuary to the choirloft. The congregation must relinquish its rights and thereby becomes an audience with all the resulting tensions between prayer and pleasure.

Smallman, in two separate references, attributes this both to the ritual itself and to the influence of the theater on the music of the Church:

> The elaborate nature of the Catholic ritual lent itself admirably to the purposes of histrionic display; and inevitably the role of the Italian congregation changed increasingly from that of devout worshipper to that of passive spectators at a theatrical performance.

and again:

> ... increasingly, as the new musical styles of the Opera House began to permeate the services of the Church, congregations were content to leave the expression of this rhetorical reflection to trained solo singers and choirs. The austere musical and poetic style of the ancient church hymns gradually fell into disfavor and the demand for a more elaborate form of vocal music was paralleled by a desire for a more subjective and emotional type of religious music.[17]

I feel strongly that at this precise point lies the unhappy dichotomy which has plagued the Roman Catholic Church since the seventeenth century. For the Renaissance man, prayer and pleasure could be a happy unit of worship, and beauty, with no attendant or resultant feeling of guilt; was it Luther's love of music which made the Church of Rome so ambivalent about it? Not the baroque theater, not the secularization of religion, not the loss of patronage should be called the sole reason for the decline of Roman Church music, although each of these surely contributed to it. The basic cause must be seen in the gradual withdrawal from the congregation of all its liturgical satisfactions, dividing the liturgical action neatly between priest and choir, with the congregation in the role of passive audience.

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[17] Smallman, op. cit., pp. 93-94.

This is the situation in which paraliturgical music flourished, as a devotional substitute to be heard or sung by a congregation no longer active in the liturgical function itself.

CHAPTER III

CEREMONIES AND SELECTED EXAMPLES

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Although at the conclusion of the first chapter (cf. p. 12), it was specified that Mass parts would not be discussed, it will be necessary to discuss the ceremony of the Mass as one of several eucharistic devotions (for so it was considered at the time) wherein paraliturgical Latin music was used.[1] Some of the ceremonies and attitudes which grew up around the Mass of this period are of primary importance in a discussion of the origins of paraliturgical music. Among these are the Forty Hours Devotion, the Feasts of Holy Thursday and Corpus Christi, processions of various kinds and the popular "pious gatherings" of a more social nature, many of which might occasion motets with devotional texts.

The cult of the Eucharist saw its most flourishing growth in the late sixteenth and early seventeenth centuries. This stemmed from the development which was discussed earlier in the paper, namely, the divergence of the Protestant and Catholic liturgies. Since the action of the Mass was withdrawn more and more from the people, the central importance of it in the liturgy fell off sharply. This could be inferred in many ways but is concretely demonstrated in an early eighteenth-century treatise wherein the Mass is taught as one of the five ways of honoring the Blessed Sacrament.[2] (Actually, of course, without the Mass, the sacrifice, there can be no Sacrament, according to eucharistic doctrine.) But the sacrificial aspects, the liturgical function as corporate worship, were lost sight of and the concept of abiding presence/object of adoration arose, with the eucharist becoming an end in itself rather than as a means whereby the faithful, with the priest, express worship. This shift in emphasis is important to the musicologist because it accounts for the devotional texts and music which cannot be subsumed under liturgical practice.

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[1] Cf. The Mass of the Roman Rite, by Joseph A. Jungmann, tr. by Francis Brunner, C. SS. R. (New York: 1959).

Although the rubrics of the Mass within each rite had become quite standardized by the seventeenth century, the circumstances in which the ceremony took place were varied and of considerable interest. In treatises and letters we find references to many "kinds" of Masses: missa privata, messa di solennità, missa specialis, missa cantata, missa peculiaris, missa maior, missa matutinalis, missa lecta, missa publica, missa pontificalis. As far as I can ascertain, the following distinctions obtained: missa privata, missa specialis, missa peculiaris were all used to designate a Mass offered by a priest without congregation. Through the period, directives can be found about having or not having a "server," whose functions varied but whose first responsibility was to respond in place of the congregation. This functionary at first had to be a cleric, but many monasteries allowed brothers and eventually young boys to be trained for this role. In these masses, it was specified that the priest should not sing but read his parts in an audible voice.

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[2] Ibid., Vol. I, p. 113.

Missa maior and missa matutinalis were celebrated in monasteries, the first being the major conventual exercise of the day, the climax toward which the hours of the Divine Office led. The missa matutinalis seems to have been a "concession," a second Mass, later in the morning, less solemn, without a Credo and, where possible, with parts of the Mass abbreviated. Possibly it was intended for the elderly or infirm, but the sources do not give any further elucidation.

Missa lecta and missa cantata are self-explanatory. The first seems to have been synonymous with the missa bassa and corresponds to the modern "low" Mass, i.e., with a congregation present whether or not it responds to the priest's spoken parts. Hymns and prayers were assigned to the people at appropriate points to fix the people's attention on the ceremony, since they were not saying the actual prayers of the Mass. Missa cantata was a Mass celebrated without deacon or sub-deacon but with Proper and Ordinary sung by choir or congregation, depending on the complexity of the music. This, too, has survived in popular use, with the "solemn high Mass" -- with the three officiants -- being reserved for rare occasions or cathedral resources. In the seventeenth century, it seems likely that the missa cantata would have been the occasion for many of the four-part Masses of no great complexity which appear in so many collections; the missa lecta was probably the occasion for most of the eucharistic but non-liturgical motets.

Three Popes of the century -- Innocent X (1644-1655), Alexander VII (1655-1657), and Innocent XI (1691-1700) -- issued directives concerning texts which tell us something about the practices the directives were attempting to correct. Innocent imposed canonical censure if secular texts were used; Alexander decreed that when the Blessed

Sacrament was exposed, only hymns from the Missal or Breviary could be used, except with very special permission when Scripture texts or those from the Fathers could be substituted; Innocent XI limited Mass and Benediction hymns to texts from St. Thomas Aquinas' hymns in honor of the Blessed Sacrament.[3] From this we may conclude that the practice had become quite widespread of using non-liturgical texts in liturgical settings, an abuse which the term paraliturgical explains but does not justify.

The messa di solennità and missa pontificalis were the most elaborate in ceremonial and, undoubtedly, in musical setting. The pontiff himself, bishops and abbots were celebrants of such Masses with deacons and sub-deacons, masters of ceremonies, acolytes, thurifers. Denis Arnold would seem to be speaking of these ceremonies when he comments that:

> ... whenever we meet the mention _cori spezzati_ [the apsidal choirs] we also find the suggestion of important ceremonial. The admission of a novitiate [sic] to a monastic order, the funeral of the famous organist, Merulo, the special Saint's Day of religious fraternity

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[3] Pons, _op. cit._, Vol. III, pp. 176-219.

> or church are all occasions when more musicians than usual would be employed.[4]

Further corroboration of his theory may be found in the fact that Antonio Cifra is known to have been "imported" from S. Giovanni in Laterano to direct one of the three choirs in S. Luigi de Francesi for the titular feast of that church on August 25-26, 1625. Again, on January 27, 1626, he directed the second choir for the Feast of St. John Chrysostom celebrated in the Vatican Basilica. In 1630, Benevoli was summoned from his post in Santo Spirito to direct the third choir in the same Basilica for the June 29th celebration of the Feast of St. Peter; in 1631, he directed one of the choirs for the titular feast of S. Luigi, though it is not specified which one nor how many there were.[5] These would have been very solemn celebrations, involving many dignitaries and the full ceremonial.

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[4] Denis Arnold, "Ceremonial Music in Venice at the Time of the Gabrielis," *Proceedings of the Royal Musical Association*, 82, p. 49.

[5] Alberto Cametti, "La Scuola dei pueri cantus di S. Luigi dei Francesi in Roma e i suci principali allievi (1591-1623)," *Rivista Musicale Italiana*, vol. 22, 1915, pp. 593-641. These facts would seem to contradict a theory advanced by D. Lorenzo Feininger in his preface to Vol. II of *Documenta Liturgica* (Rome: 1957 --) in which he speculates that the maestro in *cori spezzati* performances would merely beat time and give the attack from a place and in a manner visible to all directly, or perhaps by means of mirrors.

In the treatise _El Melopeo y Maestro_, printed in Naples in 1613, Cerone refers to the practice as:

> ... una manera llamada en Italia Musica à dialogo o à Cori Spezzati, que tanto es como a dezir, Musica ò Choros dividados ò partados. Esta manera de cantar ab antiqua se usava y oydia se usa mucho, y mas que en otras partes a Veneccia de quien las otras Cuidades hazer lo mismo.[6]

Verbose and pedantic as he is, Cerone nevertheless gives considerable information concerning _cori spezzati_; he says that ordinarily there were only two choirs, but extraordinarily, three to five and even more were used. Hence, some of the literature might be functionally "placed" according to the resources any individual piece calls for. He further describes the varying degrees of competence of each choir (since each serves a different function in any performance), which would be another aid in analyzing individual works. It seems quite probable then that almost all, if not all, the extant multi-choral masses would have been written for the messa di solennità or missa pontificalis.

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[6] Pietro Cerone, _El Melopeo y Maestro_ (Naples: 1613), p. 675. Although he does not name it, Burney is surely referring to this work when, in his _Musical Tour_, he marvels at Padre Martini's having paid one hundred ducats for a book written in Spanish and printed in Naples in 1613. (Burney, Vol. I, p. 143)

However, we do see the possibility of very solemn ceremony and elaborate music in one exceptional use of the "low" mass. In a letter to the General of his own Society of Jesus, dated May 28, 1617, Bellarmine makes the following observations:

> As the Corpus Christi procession is to take place soon, and as, according to report, it will be larger and more solemn than ever this year, it seemed to me an opportune moment to set down in writing why deacons and sub-deacons vested in dalmatics should officiate at the solemn Masses and take part in the processions.[7]

He then enumerates five reasons why it is a local scandal that the Jesuits have dispensed themselves from the universal practice of the Church, according to the Ceremonial of Clement VIII and the Ritual of Paul V. An unusual note of severity appears in the next section:

> To all these reasons it might be answered that the Society is an active order engaged in external work of a more important kind, and consequently

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[7] Broderick, op. cit., p. 189.

> its members have not the time to learn all the ceremonies of High Mass. There are two ways of meeting this plea. First the ceremonies are neither so numerous nor so difficult that they could not be learned in half an hour. This I know from experience, as I have sung many pontifical Masses myself in the Pope's Chapel and also in Capua. The Fathers and Brothers might learn the ceremonies during a single recreation if they were taught by someone who knew them well. This might even be a more useful way of spending the time than discussing the gossip of Rome.
>
> In the second place, if it be found too difficult to learn such a number of ceremonies, why not give up singing solemn Masses and be content with saying Low ones? There is nothing incompatible between a solemn procession and a Low Mass, as may be seen from the example of the Pope on the Feast of Corpus Christi. In truth, it would be better not to celebrate solemn Masses at all than to celebrate them unrubrically.
>
> ... I will not trouble you any more with this subject, on which I have spoken often enough already at the risk of being a burden to you.[8]

Here is certainly an occasion when the most grandiose settings of eucharistic texts would be in order, although surely this ceremony must have been a hybrid itself, with dozens of attendants, but no deacon or sub-deacon.

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[8] Ibid., p. 189.

A point which Bellarmine raises in passing deserves further mention: the new emphasis on the "active" life. The last of our terms -- missa publica -- refers to a problem that arose in the monasteries of the seventeenth century. Jungmann says that the practice was forbidden because it tended to draw people away from their churches to attend Mass in the monasteries. Yet the liturgical excellence of the monastic functions was constantly threatened from within, since Jungmann tells us that "... the new orders of the sixteenth century showed a decided opposition to solemn services of the late medieval type, since the liturgical duties left hardly any time for other pastoral tasks which were then growing so urgent."[9] This would seem to be a commentary on the liturgical conditions in the public churches, if the faithful preferred the monasteries which were themselves trying to curtail services. A footnote in Jungmann's monumental work provides us with a tantalizing fragment of information: several groups of Discalced Augustinians founded in the late sixteenth and early seventeenth century have one peculiar regulation common to all their constitutions, namely, that they are never to sing a high Mass. This de-emphasizing of music is in direct contradiction to many of our ideas about the period and may be of more than passing significance to musicological research.

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[9] Jungmann, op. cit., p. 206.

To conclude this section on the Mass, it would seem to this observer that, first, there were far fewer occasions for using solemn Mass settings than we have supposed. Much like present-day practice, the solemn high Mass appears to have been an extraordinary phenomenon, calling as it does for a full panoply of officers and attendants in the sanctuary and a sizeable, highly trained group of musicians in the choirloft. Rome with the Papal Court and Venice, the meeting place of East and West and the most colorful city of all Italy, surely would have had more occasions for the solemn high Mass but the rest of Italy may well have seen this spectacle only occasionally during the year, and even that only in the Cathedral or a large monastery.

Second, and following from the above, the baroque tendency in church music was qualitative (and even that limitedly) rather than quantitative. The qualitative effect of the *stile moderno*, e.g., monody, basso continuo, *concertato* and *concitato* techniques, tonality vs. modality and so forth, affected church music vitally, although the *stile antico* and the *stile misto* persisted despite these inroads. But the amount -- quantitatively -- of music and the size of the performing ensemble do not seem to have shown any marked increase, with the exception of the unusual places and occasions mentioned above.

Third, the oratorio and processions seem to have satisfied much of the devotional need of the people, the former appealing to the aristocratic circles and the latter to the common people. Hence, the solemn liturgical celebration may not have been as satisfying a devotional experience -- nor an aesthetic one, for that matter -- as it seems to the average Roman Catholic today, when neither oratorio nor processions assume as much importance in the religious life of even Latin countries.

Jungmann and others attribute the dearth of surviving sources to the lack of demand, hence lack of publication and re-printing of solemn Mass settings. In view of the above conclusions, this reasoning seems sound. While many facets of Mass literature (e.g., the orchestral Mass) are still very imperfectly understood, it is possible that we have access to a more representative body of vocal Mass settings for this period than we have thought.

One more consideration which may corroborate this conclusion is the fact that the history of church music has been largely in the hands of German musicologists. This period of confusion and unrest seems to have discouraged their orderly and logical analyses. So we find that Peter Wagner's monumental work stops at 1600; the second volume never appeared. Ursprung falls into the "Palestrina bottleneck" and offers very little after 1600. Even Fellerer becomes equivocal and defensive once he leaves the a cappella era. Later works are still affected by the nineteenth-century Palestrina mystique, with the result that the half-century following his death has been noticeably neglected. This has led modern musicology to conclude that it is the historians' neglect which accounts for the dearth of available literature. Now we may offer the alternative hypothesis that Jungmann proposed, namely that solemn Mass settings simply were not the common church music of the seventeenth century.

There is another fascinating inference (although perhaps of minor importance) that one is tempted to draw. From the time of Palestrina through the first half of the seventeenth century, there is hardly a manuscript or published anthology in the standard catalogues which does not have several Mass parts -- and not quite so commonly, motets -- in canon. The enormous popularity of the canon, and its relative ease of performance, may account in part for the puzzling gap in our knowledge of "ordinary" church music. Perhaps this device provided "learned" performance of easily memorized (even unwritten) text settings for the financially and musically impoverished choirs.[10]

There is less to be said about the other eucharistic celebrations, the Forty Hours, Holy Thursday and Corpus Christi. Each has its characteristic texts in the Mass and Office, or in processional hymns, and each in its own way was apparently an attempt to "capitalize" on the current taste for the theatrical. Surrounding the Blessed Sacrament with splendor and pomp was, of course, the reaction to the attacks on the transubstantiation and the real presence. It is not surprising that these attacks would be especially offensive to the Latin temperament. Although the doctrine itself is theologically one of the most mystical and obscure, the effect of the doctrine is more tangible than that of many simpler ones. So, the wafer and the cup are perhaps the most significant symbols -- if indeed we can even use that abstract word -- to both educated and non-educated Christians of all ages.

Now while the Italian religious literature of the period has been called decadent, it nevertheless represents a legitimate vehicle for the expression of Italian mysticism. And it cannot be denied that some of the century's best-known mystics were Italian. But a distinction must be made between the mysticism of a Teresa of Avila or John of the Cross -- peculiarly Spanish -- and that of a Joseph Cupertino or Camillus of Lellis. The latter two were actively involved in aiding the sick and unfortunate, while the writings of the late sixteenth-century Spanish mystics bred a mysticism that was integrally related to the most severe asceticism and complete withdrawal from all worldly distractions. The most famous proponent of this latter was Miguel de Molinos (1640-1697), often called the founder of Spanish mysticism, whose major work describes these very characteristics: _Guida spirituale che disinvolge l'anima e la conduce per l'interior camino all'aquisto della perfetta contemplazione e del ricco tesoro della pace interiore_ (Rome, 1675). Although born in Spain, Molinos settled in Rome, 1669-1670, and even before his publication's appearance, incurred the displeasure of the Jesuits (and thus inevitably of the Pope) with his emphasis on the interiority of the spiritual life:

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[10] This subject is developed at some length as part of Ernest T. Ferand's "Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque," Annales Musicologiques, IV, 1956, 129-174.

> ...a man who declared that meditation, confession and outward mortification were only for tyros, and who counseled monks and nuns to discard their rosaries and relics to serve God

> inwardly, could only be regarded by the Jesuits as perilous to the traditions of the Church and as opening the way for the inroads of Protestantism.[11]

Their influence was so great that Molinos escaped death at the stake only by recanting his teachings, but was confined to a monastery for the last ten years of his life.

Another indication of the Italian bias toward the tangible and physical aspects of religion was Bellarmine's famous denial of the proposition referring to the Eucharist: "It is physically impossible that a physical body can be in two places at the same time by a circumscriptive presence." He maintained, in defiance of all scientific plausibility, that physical presence *could* be found circumscriptively in more than one place at one time.[12] Here we see a typical Latin suspicion of symbol and preference for the concrete manifestation of devotion.

In 1616, Paul V allowed the Forty Hours to be used in churches in Rome; in Pastor's The History of the Popes, we find:

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[11] O. Zöcker, "Miguel de Molinos," *The New Schaff-Herzog Encyclopoedia of Religious Knowledge*, 1963.

[12] *De Sacramento Eucharist*, 3.3.662. The proposition's crucial terms are, of course, "physical" and "circumscriptive."

> With a view to withdrawing the people from the noisy amusements of the carnival ... a custom was introduced there [Rome] which the Capuchins had spread elsewhere, for instance, at Milan. This consisted of transforming the chancel of the church into a real Teatro Sacro by means of painted architectural motifs and pictorial representation. In the center of this decor and surrounded by hundreds of burning tapers, the Blessed Sacrament was exposed.[13]

The Forty Hours were meant to represent literally the forty hours which Christ spent within the tomb (afternoon of Friday until the dawn of Sunday). Because the ceremony includes the Litany of the Saints, Benediction of the Blessed Sacrament and an opening and closing procession, it was undoubtedly the occasion for many of the compositions of non-liturgical texts and music of theatrical proportions. Among the liturgical texts appropriate to the celebration are the following: the processional Pange Lingua, Verbum Supernum,

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[13] Ludwig Pastor, The History of the Popes, Vols. 1-32, tr. by Dom Ernest Graf, O. S. B. (London: 1940), 24, p. 268.

Ave Verum, Sacris Solemnis, Adoro Te and the various parts of the office for Corpus Christi. By analyzing the liturgical texts, we can often determine the use of the various "corruptions." A case in point is the Monteverdi motet, Ecce Sacrum Paratum Convivium, appended to Chapter I (p. 23). The text concordance shows an effort to adhere to some kind of liturgical acceptability, though the devotional effusions ultimately predominate. This would seem to be a fairly representative example of the type of text which the Pope's directives in the second half of the century were trying to eradicate. Since we know that it was a common practice at Mass to have a motet sung immediately following the Benedictus, before the Pater Noster, this example might well have been used in this way. But there would be no objection to its use during the paraliturgical ceremonies of the Forty Hours devotion, excepting the procession for which it is obviously unsuited.

Cerone makes an interesting point about hymns in general; he says that all hymns should be sung with much solemnity, many repetitions and much artifice -- excepting those which are used processionally.[14] (The Archivio della Capella Ducale in Venice lists some interesting distinctions: a Pange Lingua a 3, Inno Pange per le processioni and Inno Pange a 3 per le processioni. This may be merely nicety of description or may mean that the Pange was used at times not as a processional.) It is not unlikely that the hours of exposition of the Blessed Sacrament were filled with ceremonies of piety of a non-liturgical nature. Indeed, Pope Alexander's directive (cf. p. 50) specifically applies to such occasions. The "spectacle" in the sanctuary would surely call for a musical counterpart. However, I could not locate concrete references to any special ceremony; we can only know that the popularity of this devotion and the non-liturgical texts of many eucharistic motets are unquestionably connected.

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[14] Cerone, op. cit., p. 691.

The liturgy of Holy Thursday, while very solemn and with some symbols of joy (flowers, candles, the use of the organ after its Lenten silence and most especially the very unusual pealing of the bells throughout the Gloria) is, nevertheless, by reason of the fact and liturgy which it anticipates, a somber and sorrowful announcement of the institution of the eucharist. Because of this, the Feast of Corpus Christi was devised in the thirteenth century to provide an occasion of unalloyed rejoicing in this central truth of the Christian faith.

The mass and the Office were composed by Thomas Aquinas and remain unchanged after seven centuries.[15] Benediction, processions and solemn Mass usually characterize this feast, which falls on a different date each year, always the Thursday after Trinity Sunday (which varies according to the date of Easter). The Corpus Christi procession has already been mentioned in the Bellarmine letter; we know from many sources that this great outdoor demonstration of piety in the spring of each year was a favorite devotion in Venice as well as in Rome. From the fourteenth century, the procession had been a central but not independent part of the liturgical celebration. It was directed that the procession would follow the Mass of the feast, and that the Host carried in the procession should have been consecrated at that same Mass. (In Germany, where the procession became associated with those for good weather, it was the practice to interrupt the procession four times for Benediction "toward" the four corners of the earth. This was soon universally adopted and is the current practice.) By the fifteenth century, the vessel in which the Sacrament was carried was especially designed for the purpose and was the most elaborate and bejewelled that resources would allow. This, with the brocaded vestments, glittering thuribles and clouds of incense, rendered the procession itself a spectacle not unlike the indoor Teatro Sacro.

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[15] There has been considerable doubt cast on this assumption, however, by modern scholars. The sequence, Lauda Sion Salvatorem, for example, depends considerably on the twelfth-century Laudes crucis attollamus by Adam of St. Victor, cf. "Corpus Christi," The New Catholic Encyclopedia (New York: 1967).

The often-set text O Sacrum Convivium (cf. p. 20) is the antiphon to the Magnificat at 2nd Vespers for the feast of Corpus Christi; its liturgical function is thus very definitely assigned. But the place of paraliturgical texts can be seen in the closing hymns of benediction and in the processions.

Regarding processions, it must be inferred that the normal way of celebrating annual feasts, victories, new discoveries, relief from plague, and so forth, was to organize a solemn procession. A strangely baroque one is recorded by Henry Prunières: on Holy Thursday evening at nine o'clock, the Venetians carried the Blessed Sacrament in a black velvet casket around the Piazza of S. Marco, carrying thousands of lighted candles and accompanied by crowds of flagellants.[16] Denis Arnold describes in considerable detail the procession, also at S. Marco, on the occasion of the finding of the relics of the True Cross. In April, 1617, workmen found a casket with relics in it; after due investigation it was declared that one of the relics was of the cross of Christ. Accordingly, great preparations were made and on May twenty-eighth, a solemn procession took place after a solemn Mass "sung... with exquisite music." Arnold continues the account quoting from a contemporary source:

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[16] Henry Prunières, "Monteverdi à la chapelle de Saint-Marc," La Revue Musicale, Vol. IV (1926), pp. 260-278.

> After this procession, the Schools, or religious confraternities, formed their own processions, each with a number of players and singers to precede the priests and brothers. Some of them had dressed floats, and the School of Misericordia had one in which 'there was a most beautiful youth, dressed to represent the Virgin Mary.' Then came the brothers and monks from each order that had a foundation in Venice, and some of these had decorated floats, too. After them came the main procession with the Doge and the Senate and the relics, 'preceded by four singers who sang the Litany of the Saints, and after the relics and immediately before the Doge there was the whole body of musicians with their maestro di capella'.... On succeeding days, there was music to accompany the exposition of the relics....[17]

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[17] G. C. Vergaro, Racconto dell'apparato et solennita fatta nella Ducal Chiesa (Venice, 1617), quoted in Denis Arnold, Monteverdi ("Master Musicians"; New York: 1963), pp. 31-32.

One of our previously mentioned English travelers also devotes a great deal of space to the subject of processions. In his Itinerary, Fynes Moryson describes them thus:

> The ceremonyes of State and Processions of Religion in the Citty of Venice, are frequent and performed with great pompe, in both which they passe all States not only in Italy, but of the whole world.... In these walkes, first 8. standards are carryed, then followe six silver Trompetts, then march two by two the Dukes [i.e., Doge's] officers, whome the Romans called Cryers, being all 50 in number. ... Then followe the waytes of the Citty, and the Drumms, attyred in Red, sounding and beating all the way.

After listing some twenty-seven other categories of officials:

> These Walkes in Triumph are yearely tenn in number ....

and he lists them as follows:

February 2 - to the Church of Our
Lady Maria Formosa

Easter - to the Church of St. Zachary

8th day after Easter - to St. Geminiano

April 25 - to the Church of St. Mark
[He does not tell us where
this procession originates.]

Ascension Day - the Wedding to the Sea ceremony

June 15 - to the Church of St. Vito

July 17 - to the Church of St. Marina

Third Sunday of July - to the Church of the Redeemer [This procession was instituted in 1576 after the plague.]

October 6 - to the Church of St. Giustina

On Christmas - to the Church of St. George [after dinner!] to hear Vespers and the next morning to St. Stephen's for Mass.

As if this were not enough, he mentions four Lesser Walkes, of which the one for the Feast of Corpus Domini is of interest, since he specifies that it takes place on June twentieth, instead of being a "movable feast" (cf. p. 66). And, as if to distinguish between religious and state occasions, he describes yet a different ceremony:

> Moreover, the Duke with the Senate makes some 22 publicke Walkes without Triumph to the Church of St Marke, whereof that upon Christmas Eve is the most solemne, when the Vesper is sung with most exquite musicke both of instruments and voyses....[18]

This averages about three processions a month, which would surely be an impressive demonstration to the more restrained temperament of an Englishman.

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[18] Moryson, *op. cit.*, p. 144 ff.

Processions in Rome do not seem to have enjoyed quite the same vogue as they did in Venice. (It is not improbable that the limited confines of Venice caused her citizens to enjoy theater more than games, music more than travel, church and processions -- a combination of music and theater -- more than their fellow Italians.)[19] Perhaps the constant intrigues between the French and Spanish factions made public demonstrations of unity more difficult to achieve, whereas in Venice, all were united -- against Rome!

We do see evidence of a Spanish procession in Rome on an Easter Sunday (the year is not given) in a large etching by Antonio Tempesta (1555-1630).[20] This unbelievably detailed picture has a key at the bottom to clarify the order of the procession as it moved around the Piazza Navona in Rome. The key says there are seven choirs, all marked with a large "C." Some of these are actually in the procession (in which the Blessed Sacrament is being carried), immediately behind the first four dignitaries and immediately before the four candle-bearers escorting the priest with the Sacrament. The other five groups are stationed in various positions: one in a balcony at the right of the outside altar; one in a balcony directly across from the altar, one on each side of a large structure like a bandstand in the middle of the piazza and one on the roof of another structure built over a fountain. Here it is possible to conjecture on the type of hymn and the type of performance used. There are no instruments shown and the choirs vary in number (although details are so microscopic, it is difficult to arrive at a definite number). We know that many of the collections include hymns of which the odd-numbered verses are *in cantu plano* and the even-numbered in polyphonic settings; perhaps the stationary choirs did the polyphonic verses, while the two choirs at the beginning and end of the procession kept the congregation together as it sang the *cantus planus* verses. The processional hymns would not have to be strictly liturgical so we have another possible occasion here for the use of paraliturgical texts.

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[19] It must be repeated here that Venice, influenced more than any other Italian city by the colorful exoticism of the Orient, reveled in extravagant displays of wealth and power.

[20] At the Metropolitan Museum of Art, New York City.

Lastly, the seventeenth century saw the growth of a concept that can only be described as the "pious salon." While solemn ceremonies drew crowds to churches morning and evening, while less spectacular music satisfied the devotion of the faithful in smaller churches, we find amazed references in many sources (though it must be said that they came, of course, from non-Italians) to this peculiarly Italian form of piety, the evening of religious music in the halls of private homes and Cardinals' palaces. Thomas Coryat gives us a very vivid picture:

> In this room are two or three faire Altars: For this roome is not appointed for merryments and banquetings but altogether for devotion and religion, therein to laud and prayse God and His Saints, with Psalmes, Hymnes, Spirituall songs and melodious musicke upon certain daies dedicated to the Saints.... This feast consisted principally of Musicke, which was both vocall and instrumental, so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupifie all those strangers that never heard the like.... Sometimes there sung sixteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumental musitians played also. Sometimes sixteen played together on their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness; sometimes tenne, six Sagbuts, and foure Cornetts; sometimes, two, a Cornet

> and treble violl. Of these treble violls, I heard three severall there, whereof each was so good, especially one that I observed above the rest, that I never heard the like before. Those that played upon the treble Viols, sung and played together, and sometimes two singular fellows played together upon Theorboes to which they sung also, who yielded admirable sweet music, but so still they could scarcely be heard but by those that were very near them.... Thus much concerning the musicke of those famous feasts of St. Lawrence, the Assumption of our Lady, and St. Roche.[21]

And, if I may be permitted one more eye-witness account, Moryson includes this type of gathering in his encomium of Italian music:

> To which studies I will add the Art of Musick, wherein the Italians, and especially the Venetians, have in all tymes excelled and most at this day, not in light tunnes and hard striking of the strings (which they dislike) nor in companyes of wandering fidlers (whereof they have none or very few single men of small skill) but in Consorts of grave, solemn Musicke, sometymes running so sweetly with softe touching of the strings, as may seeme to ravish the hearer's spiritt from his body, which Musick they use at many publick and private meetings, but espetially in their churches, where they joyne with

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[21] Coryat, *op*. *cit*., p. 389.

> it winde instruments, and most
> pleasant voyces of boyes and men,
> being indeed such excellent Musicke
> as cannot but stirr up devotion in
> the hearers. For the nature of
> Musick being not to provoke newe
> but to elevate present affections
> and the greatest of best sorte
> Comming to church for devotion,
> Musick cannot but increase the same.
> Only the Pope's Chapell hath no
> instruments of musicke but only
> most excellent voyces of men and
> boyes.[22]

Moryson's observations are very appropriate to the subject of paraliturgical music as defined at the outset of this paper. Unquestionably the sacred monòdies with their affective texts, music and manner of performance would "ravish the hearer's spiritt from his body"; it is a moot question whether they went from salon to church or vice versa. However, it is amusing to hear Cerone quote Aristotle's dictum, "Difficile est nobis indicare illud non esse rectum, in quo naturaliter delectamur,"[23] after a long diatribe on the affective vulgarities one hears in religious music, especially the fitting of sacred words to madrigals. (Had he perhaps just seen Coppini's three books of Monteverdi *fatta spirituale*?) At any rate, the great popularity of religious music used in social settings gives us yet another point of reference for paraliturgical music.

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[22] Moryson, op. cit., p. 423.

[23] Cerone, op. cit., p. 197.

That this affective manner of singing was, however, a problem not just to the liturgists of the time can be seen from a section of Salvator Rosa's devastating satire, *La Musica* (1659):

> Che scandalo è il sentir ne sacri rostri
> Grugnir il vespro et abaiar la messa,
> Ragliar le Gloria i Credo i Pater nostri!
> Apporta d'urli e di muggiti impressa
> L'aria agli crecchi altrui tedi e molestie
> Che udir non puossi una sol voce espressa.
>
> Si che piendi baccano e d'immodestie
> Il sacrario di Dio sembra al vedere
> Un arca di Noè fra tante bestie.
>
> E si sente per totto a più potere
> One' è ch' ogn' huom' si scandalizza e tedia
> Cantar su la ciaccona il Miserere.
>
> vs. 190-201[24]

If this kind of thinking is a true reflection of popular opinion, then perhaps we would conclude that the very ornate music, even that with liturgical texts, was more common to the salon than to the church -- or, at least, was not quite as indigenous to the church as we have thought.

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[24] This excerpt appears in a section devoted to Rosa's works in Umberto Limentari's *La Satira nel Seicento* (Milan: 1961), pp. 133-147.

2

We must turn now to Milan, since our illustrations require us to examine musical conditions in that city. Every student of Italian literature has a certain familiarity with Milan of the seventeenth century; in Italy's great nineteenth century classic, I Promessi Sposi, Alessandro Manzoni has described almost too vividly the condition to which the city and surrounding countryside had sunk through the first half of the century. Beset by plague, drained financially by the intransigent rule of Spain, torn by rivalries and vendettas, Milan suffered a long period of decline. According to Cesare Cantù, the violence and general disorder were not limited to any one segment of the population:

> The violence among the laity was no less common among the clergy, and it will suffice to say, as one proverb put it, 'The straightest way to hell is the road walked by the priest.'[25]

He adds that it is foolish to assume that "our forebears were very religious simply because they multiplied churches, benefices and ceremonies."[26] His warning seems appropriate when we consider that Milan at this time boasted two hundred and thirty-eight churches of which seventy-one were parishes. There were besides thirty monasteries of brothers, four colleges of regular priests (what would correspond today to our "secular clergy"), thirty-four monasteries of monks and nine of Ursulines, thirty-two orders of "disciples," numberless pious societies, nineteen "Companies of the Cross." According to one document, dated 10 June, 1648, the "business" of supplying breads for the altar reached considerable proportions, since in one church alone (Madonna di San Celso), one hundred Masses might be said in a day with a yearly consumption of 40,000 wafers.[27] (We may visualize here the typical European church with a private Mass being said in every available crevice!)

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[25] Cantù, Cesare. Sulla Storia Lombarda del Secolo XVII (Milan: 1842), p. 22.

But abuses were rampant; for example, Belloni considers that the chief fruit of the rule of sanctuary was lawlessness. This is hard to deny when he can describe instances when a bandit, about to be apprehended, would have a member of his family arrange with the local priest for a procession of the Blessed Sacrament from his home to the church -- with the bandit carrying the "umbrellino"! -- where he then was protected from arrest.[28] Moreover, both the clergy and the laity were more than casually interested in astrology. Superstition, devil worship and anointings against the plague are named in various condemnations issued by Federigo Borromeo, the Cardinal Archbishop of Milan from 1601 to his death in 1631.

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[26] Cantù, op. cit., p. 25.

[27] Cantù, op. cit., p. 28.

The name of Borromeo was venerated by the Milanese; Carlo Borromeo, cousin of Federigo and one of the most prominent figures at the Council of Trent, had ruled the Church at Milan as its Cardinal Archbishop from 1566 to 1584. It is perhaps not irrelevant to our study that he was one of the three Cardinals selected as a subcommittee from the original commission of eight, established by Pius IV in 1564 for the preservation of church music.[29] His conservatism is proven by his later condemnation of opera, even after commissioning sacred works from such composers as Vincenzo Ruffo and Costanzo Porta. Although he is considered by historians as a patron of music, the result of his attitude was that much of the musical life of Italy actually passed Milan by, even though at the courts both dance and instrumental music were encouraged.[30]

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[28] Antonio Belloni, Il seicento (Milan: no date), p. 7.

[29] ".... to the special task of settling the question of ecclesiastical music, it being stipulated that they should by all means see that sufficient clearness was introduced into the enunciation of the liturgical words by the singers." Cf. John Addington Symonds, Renaissance in Italy, Vol. II (New York: 1935), p. 877.

At his death in 1584, he was already popularly considered a saint, and, in what would be considered a very rapid canonization process, the Church raised him to the altar as a canonized saint in 1610.

Federigo Borromeo was born in Milan on August 18, 1564; following in his cousin's footsteps, he was named a Prince of the Church by Sixtus V in 1587. His biographers tell us that he was on friendly terms with such eminent figures as Robert Bellarmine, Joseph Calasanctius and Philip Neri, all of whom were subsequently declared saints by the church. Federigo's own holiness, while never officially recognized in the process of canonization, nevertheless is attested to both by his own contemporaries and by a perusal of his prodigious correspondence.

In 1601 he was named Cardinal Archbishop of Milan and undertook a program of church restoration. His earliest biographer describes this in the following passage:

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[30] Cf. MGG article, "Mailand."

> ... che in processo di breve
> tempo si videro molte parrochiali
> chiese rinnovate, molte dall' antiche
> rovine riparate, e molte all' antico
> primiero splèndore, ed alle natie
> belleze dal tempo divorate con
> maraviglia di tutti restituite.
> La prima, che fosse nella città
> di Milano ristorata, fu quella
> di San Pietro in Campo Lodigiano.[31]

The reference to San Pietro in Campo Lodigiano is of particular interest, since the works to be studied were published while Giovanni Battista Beria was organist at San Pietro di Lodi Vecchio. In all probability the two churches are the same. A letter from the present director of the Biblioteca Comunale Laudense gives the following brief history of the town and church:

> Lodi Vecchio è un borgo sorto
> sulle rovine dell'antichissima
> citta di Laus Pompeia, distrutta
> in seguito alle lotte fra i Comuni
> nel 1111 e nel 1158. Dopo questa
> ultima data i superstiti Laudensi,
> sotto la protezione dell'imperatore
> Federico Barbarossa, ricostruirono
> la loro città a 6 Km. circa di

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[31] Federico Rivola, Vita de Federico Borromeo (Milan: 1656), p. 460.

> distanza dall'antica, sulle rive del fiume Adda, ove ora è Lodi. Fra le rovine della vecchia Lodi rimaneva la grande abbazia benedettina di S. Pietro, che assunse anche la cura dei anime dei pochi abitanti rimasti. Soppressa l'abbazie, nel 1579 s. Pietro di Lodivecchio venne assegnata de Papa Gregorio XIII al Collegio Germanico Ungarico di Roma, retto dai Gesuiti, che riedificano le parrochiale e la ammistrano, spesso in constrasto con la giurisdizione del Vescovo di Lodi. Al periodo di ammistrazione del ricco e potente Collegio Germanico è da far risalire la permanenza a Lodi Vecchio dell'illustre organista G. B. Beria.

Borromeo's efforts were not restricted to ecclesiastical affairs. Years of trying to alleviate the conditions caused by the Spanish rule of Milan cost him the Papacy in 1623; the Spanish Bishops effectively expressed their disapproval of his "disloyalty."

But his reputation for holiness increased steadily through the devastating plagues which wracked Milan during his episcopate. His courage and compassion were discussed in detail by the great chronicler of the plagues, Giuseppe Ripamonti (d. 1643).[32] In his *La Peste*

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[32] Giuseppe Ripamonti. *Alcuni Brani delle Storie Patrie*, tr. dal C. T. Dandalo (Milan: 1856).

(1632), an entire chapter is devoted to the praise of Borromeo and his efforts to relieve the suffering of his people. Occasionally these efforts were misguided, as when the relics of St. Charles Borromeo were carried in solemn procession to beg for an end to the plague. The risk of contagion was multiplied, of course, by the assembling of the huge crowd -- and their bewilderment matched their simple faith when a new outbreak of the disease followed within a few days.

Historians report the disasters with varying detail and statistics. According to Ripamonte, the famine of 1627-8, followed by the plague of 1630, reduced the population of Milan from 190,000 to 50,000. Cusani gives the figure as 86,000 -- still a shocking one-half of the original population.[33] Some claim that death was not so much the reason, that evacuation of the city and nearby towns left Milan almost depopulated. Cantù notes that the gravity of the disaster is reflected in "*una gran lacuna al 1630*" in all the archives he had been able to consult. He further asserts that, after the plague of 1630:

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[33] Francesco Cusani. *Storia di Milano dall' origine ai nostri giorni* (Milan: 1961), p. 231.

> L'arte andarano in peggior
> decadenza: l'idea della morte
> cosi estese, cosi imminente,
> tolse il corragio ad ogni
> opera dure vole: il continuo
> temere per se induro ai
> patimenti altrui: una grande
> reita immaginata indusse
> l'abitudine dell' odio cosi
> funeste.[34]

So we are faced, as has been noted in an earlier and different context, with conditions which render the musico-cultural scene quite atypical. Surely the decades following such a widespread cataclysm would witness a general collapse of culture and progress in all spheres of activity. The few names associated with music in Milan at this period attest to this; remembering the number of churches, monasteries, seminaries, confraternities and so forth, we cannot miss the significance of the dearth of composers whose works have come down to us.

We have already mentioned Vincenzo Ruffo, the Veronese whom Borromeo commissioned to compose in the manner of the Tridentine reform; as the Maestro di Cappella of the Duomo, he dominated the musical life of Milan in the last quarter of the sixteenth century.

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[34] Cantù, op. cit., p. 156.

From 1631-1638, the position was held by Ignazio Donati, who also had held the position of organist in the Cathedral at Lodi in the year 1629-1630. Girolamo Casati was a Carmelite monk at Novara and organist at the Cathedral there in 1609; about 1635 he appears as maestro di cappella at Como. Looking through the publications of Giorgio Rolla, Beria's printer and one of the most prominent ones in Milan at that time, we find names like the above, with the addition of such unknowns as Binago, Biumo, Borgo, Comanedo, Corradi, de Lendenara, Lucinio and so on. Vincenzo Pellegrini appears; Giovanni Battista Cimea is also somewhat better known. It seems significant, therefore, that even the most thorough articles on Milan move very quickly from the court of the Sforzas through Ruffo right on to the opening of La Scala in 1778.

However, it has been noted that no musician of Milan escaped the influence of the period's towering genius, Claudio Monteverdi.[35] Pellegrini, Donati, Crivelli and Durati, all of whom served the Duomo in the first half of the century, wrote works which share many of the Venetian's new techniques of expression. Alfred

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[35] Cf. MGG article, "Mailand."

Einstein also notes that as early as 1609:

> Michel Angelo Nantermi, the organist at San Lorenzo Maggiore in Milan, published his first work, a book of five-voiced madrigals, 'co'l Basso continuo per il Clavicembalo, Chittarone od altro simile istromento,' the same formula that Monteverdi had used in his fifth book for the accompanying instrument.[36]

Monteverdi's Madrigali guerrieri et amorosi (1638) and Scherzi Musicali in 1632 should then provide us with some clues as to the influence of his music on Beria. The controversy regarding Monteverdi's Vespers also provides us with insights into what Stephen Bonta has called "antiphon-substitutes."[37] The subject itself is outside the scope of this paper but does demonstrate a theoretical usage which must be seen as "paraliturgical," since we must reiterate that common and even accepted usage does not render liturgical that which is the object of Papal reform, however ineffective that reform might appear to historians or musicologists.

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[36] Alfred Einstein, The Italian Madrigal (Princeton: 1949), II, p. 848.

[37] Stephen Bonta, "Liturgical Problems in Monteverdi's Marian Vespers," The Journal of the American Musicological Society, XX (1967), pp. 87-106. See also the preface to the 1960 Novello/Stevens edition of the Vespers.

CHAPTER IV

GIOVANNI BATTISTA BERIA: HIS LIFE AND WORKS

While relatively little information can be obtained about the life of Beria, and while the extant corpus of his works is modest, there is something to be said about the general conditions of his environment, and also about the confusion in the cataloguing of his works.

According to the title-pages of the three sets of part-books, Giovanni Battista Beria was the organist at San Pietro di Lodi Vecchio in 1638. San Pietro was a very ancient and, we may assume, relatively important church; hence, the position of organist would presuppose a musician of some standing. The second volume identifies him as Maestro and organist at San Lorenzo in Mortara from 1647 to 1650. From 1651 to 1671, he was first organist at the Duomo in Novara.

So it appears at first that Beria was a relatively well-known musician by 1638 and was still flourishing in 1671; this represents a distinguished career of some thirty-five to forty years. We can, then, set an approximate date of birth, c. 1610, and the date of death, after 1671. Since Lodi Vecchio, Mortara and Novara are all on the outskirts of Milan, we may assume that Beria himself was a Lombard and spent his entire active life as a musician within the influence of Milan's cultural and religious spheres.

The musical influences, already noted in the survey of Milanese musicians, include a knowledge of the music of Vincenzo Ruffo. Ruffo's general reputation as the champion of the post-Tridentine reforms and his tenure as the maestro at the Duomo in Milan assured him of a continuing eminence long after his death. Also Ignazio Donati's brief period as organist at the cathedral at Lodi from 1629-1630 and his position in the cappella of the Duomo of Milan from 1631 to his death in 1638 would indicate that Beria must have known of his works from his own sojourn at either or both places. The influence of Monteverdi has already been mentioned; suffice it to repeat here that the northern city was strongly under his influence, having developed no indigenous musical style of its own.

The end of Beria's career is difficult to ascertain. A possible date (1650) is suggested on the frontispiece of the third book, the Concerti Musicali. This copy is referred to in the catalog of Mariangela Donà, a relatively recent work.[1] Moreover, W. Barclay Squire's catalog refers to the *basso* part book of the same work and gives the publication data as 1650-1651.[2] This is the same information given by Robert Eitner[3] and Max Schreiber.[4] However, three more recent sources edited by Claudio Sartori give the 1671 date: *La Cappella Musicale del Duomo di Milano*,[5] *Dizionario Ricordi della musica e musicisti*[6] and *Enciclopedia della Musica*.[7] The 1671 date corresponds also with that in the catalog from Novara, with the dedicatory letter being dated August 25 of that year.[8]

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[1] Mariangela Dona, *La Stampa Musicale a Milano fino all Anno 1700* (Florence: 1964), p. 16.

[2] W. Barclay Squire, *Catalogue of Printed Music published between 1487 and 1800 now in the British Museum* (London: 1912), Vol. I, p. 155.

[3] Robert Eitner, *Biographisch-bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts* (Leipzig: 1900-1904), Vol. VIII, p. 286.

[4] Max Schreiber, *Kirchenmusik von 1600-1700* (Regensburg: 1934), p. 85.

[5] Claudio Sartori, *La Cappella del Duomo di Milano* (Milan: 1957), p. 15.

[6] ________, ed., *Dizionario Ricordi della Musica e Dei Musicisti* (Milano: 1959), p. 154.

[7] ________, ed., *Enciclopedia della Musica* (Milan: 1963), p. 243.

[8] Vita Fedeli, *La Cappella Musicale di Novara dal Secolo XVI a Primordi dell' Ottocento* (Milan: 1933), p. 63.

The confusion can be dispelled, however. In a letter dated November 4, 1968, the Vice-Director of the Archivio Musicale del Duomo of Como responded to an inquiry about the missing tenor book of the Motetti Concertati. He regretted that the Archivio does not own that set of books but listed the two sets it does own:

1) Concerti Musicali a 2, 3 e 4 voci... op. III, 1650.
2) Concerti Musicali, Messa, Salmi...Libro I, op. IV, Milano (1671 solo parte d'Organo).

From this, it can be seen that it is not three collections of Beria that are being discussed and catalogued, but four; the last two have the same general title, Concerti Musicali, and are separated by a gap of twenty years. It is not, therefore, an inaccuracy of dating but a confusion of titles and opus numbers which can now be laid to rest. It is surely odd, but quite incontestable that Beria toward the end of his life brought out another set of motets; since it is titled Libro I, we may conclude that he either wrote another which is lost, or died before completing his Opus IV. How to account for the passage of twenty years between Opus III and Opus IV must remain a mystery.

The set of books used by the writer at the Sibley Music Library (Eastman School of Music at Rochester, New

York) provides a few more facts and a certain appreciation of Beria's local reputation. In the alto book of the Opera Seconda, *Motetti a 2.3.4 voci*, dated 1647, there are several poems in the form of the *applauso* or testimonial. These have been gathered and "brought to light" by one D. Carlo Federico Rolandi who identifies himself in a dedicatory letter as a student of Beria ("having had the great good fortune of studying the discipline of music with M. R. Sig. D. Giovanni Battista Beria") and who is further identified by a short dedication of a poem to himself as "chierico di Mortara." In that poem, the author, Fra Carlo Antonio Barbieri, cites the various glories of Lombardy, and among them:

> Nel dolce poi Museo
> Di Melpomeni, un *Beria*, à far concerti
> Musici, di sublimi, e rari meriti.

The next poem, by the same author but this time directly honoring Beria, runs as follows:

> *Beria*, da tuoi concerti
> Dotti, vaghi, e soavi
> Al mondo esposti di'innocente mano
> Ben si fa noto, e piano
> Quanto superi il tuo gli altrui talenti;
> I cui parti van pari
> Nel dilettar, alli celesti favi'.
> Non si trova Scienza
> Uguale a la, che porge l'Innocenza.

Something of the man as well as the musician seems to pervade the poem.

A third poem by Signor Don Michele Tebaldeo di Mortara is dedicated to Beria as Patritio de Lodi Vecchio. The poem is somewhat sententious; the author is obviously determined to impress the reader with his grasp of classical imagery and references. He puns on "lodi" and Lodi, and builds a contrived and involved conceit on the images of breezes, pipes and echoes.

Turning to the Opera Terza, titled Concerti Musicali, 1650, we find in the alto book an interesting hand-written entry. The collection is also "fatta in luce" by Rolandi; in a dedicatory letter to Signor Conte Bartolomeo Arese[9], he says:

> Comparendo nel Teatro del
> Mondo la terza volta in

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[9] "....Regente nel Supreme Consiglio d'Italia, e Presidente del Magistrato Ordinario del Stato di Milano." Arese is referred to elsewhere as the Senator who interceded with the Governor for some relief from the great hardships which befell Milan in 1647-49 and in 1666, a publication on the Museo Settala and its contribution to the culture of Milan was dedicated to him. Cf. Ettore Verga, "Le Leggi Suntuarie e la Decadenza dell' Industria in Milano, 1565-1750." Archivio Storico Lombardo, XXV (1900), p. 91, and Gino Fogliari, "Il Museo Settala Contributo per la Storia della Coltura in Milano nel Secolo XVII," Archivio Storico Lombardo, XIV (1900), p. 79.

> Scena i parti Musicali del
> fecond' ingegno del M. R.
> Signor Gio. Battista Beria
> mio Maestro ....

On the reverse of the frontispiece, the personnel of the musical establishment is listed. Much of the list is faded and illegible but the headings are clear: Musici Antichi and Musici Novi. Each list has 14-15 entries and what looks like indications of payment, e.g., Camilo - Basso primo, 100; Paldo - Tenore primo, 100; Carlo Federico - Alto primo, 100 (this is probably Rolandi himself); Francesco - Canto primo - 100. The remaining names are difficult to decipher but toward the end of the list we find "Sig. Beria - Organista Rev.", followed by what looks like "Bondito in perpetuo." The ink is smudged and the handwriting cramped, but we may perhaps infer the idea of contract or tenure as opposed to the more arbitrary payment arrangements of the singers.

That Beria wasa somewhat simple man can be seen from the only writing of his in the books, the dedication to the Opera Prima, from which the transcribed motets were taken. Addressed to"M. R. Sig. Girolamo Buffa, Dottore dell'una o l altra legge Protonotario Apostolico et Vicario perpetuo di San Petro di Lodi Vecchio, e del Sant'Officio," the rather long text is built on the image of the birth of a child. Beria says that his first little "delivery" does not correspond to its conception nor to the image of its progenitor, but is rather the "son of a very great longing" to offer a suitable gift to Buffa; he is concerned that his haste in presenting it to him may have resulted in an abortion, but that even if it appears imperfect, Beria is secure in the courtesy of his dedicatee and assures him that this collection is at least a reflection of other "brothers." The image is carried out in references to the paternal resemblance, to the embarrassing "babbling" of the voices in the motets, ending with the hope that the voices "concertante" all sounding together in his honor, even without any other merit, may gain their strength from his great name. It is an interesting piece of prose, although the constructions are sometimes obscure and the image barely escapes being too labored.

One last reference to the books themselves concerns their acquisition by the Sibley Music Library as described in an article in The University of Rochester Library Bulletin:

> After making a careful selection he [Leo S. Olschki] retained seventeen items of the utmost rarity. With the assistance of the late Dr. Alfred Einstein...he compiled and published a descriptive catalogue of this 'nouvelle collection de musique du XVII siecle' in La Bibliofilia

> (Vol. II, 1933). In 1938, wishing to place the music in a scholarly institution, he opened negotiations with the Sibley Music Library. Olschki died in Geneva on June 19, 1940 and in November of that year his son, Leonard Olschki, completed the transaction by which the collection was permanently transferred to Rochester.[10]

Later in the same article the author states somewhat ambiguously that some of the books are unique copies and others are unknown to bibliographers. Olschki himself in the *La Bibliofilia* article[11] states that Einstein had assured him that the works were unknown; we have already seen that Eitner cites only the basso book in the British Museum in his *Quellenlexicon*. Oddly, in describing the *Opera Prima* book by book, Olschki makes no reference to the fact that in the set bought by the Sibley Music Library the tenor part book is missing.

It was in Sartori's more recent catalogues that references were found to sets owned by the Archivio del Duomo in Milan and Como. Letters to both those institutions resulted in the information from Como already cited and in the very welcome arrival of the missing tenor part from Milan. So it becomes apparent that the Sibley collection of three of Beria's publications is not unique; besides the basso book of the *Opera Terza* in the British Museum, there is a complete set of *Opera* III and IV in the Archivio in Como and a complete set of *Opera Prima* in the Archivio of Milan. Moreover, in the catalog of the archives of Novara, the *Opera Prima* is also listed, although there is no indication if the set is complete; *Opera* IV is also there but the entry indicates that the books are separated and incomplete. Nevertheless, the Sibley holdings are the most extensive: *Opera Prima*, missing only the tenor book which will now be supplied in microfilm; the only copy of the *Opera Seconda* with three out of five part-books; a complete set of the *Opera Terza*. None of the music has been studied or transcribed before this time.

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[10] Ruth Watanabe, "Some Partbooks Printed by Italian Printers of the Sixteenth and Seventeenth Century." *The University of Rochester Library Bulletin*, XIII (1958), p. 19.

[11] Leo S. Olschki, "Une nouvelle collection de musique du XVII^e siècle contenant plusiers ouvrages uniques et inconnus des bibliographes," *La Bibliofilia*, XL (1938), p. 3.

CHAPTER V

THE NATURE AND DERIVATION OF PARALITURGICAL TEXTS

1

The subject of paraliturgical texts has received very little attention. A few studies have been done on the general background of devotional literature in Italy.[1] It is impossible to overestimate the effect of the Council of Trent on all aspects of Roman Catholic devotion, both liturgical and private. While the musical manifestations of this effect were quite obvious and much documented, the textual ones deserve more attention than they have received. Dejob's somewhat wry comment sums up the situation: "Avant l'epoque qui nous occupe, on desait communement: 'bon rhetoricien, mauvais logicien'."[2] Referring to the decline in Italy's literature, he continues:

> Violà pourquoi, après comme avant
> le concile de Trente, sa littérature

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[1] Charles Dejob, L'Influence du Concile de Trente sur la Litterature et les Beaux-Arts chez les Peuples Catholiques (Paris: Ernest Thorin, 1884) and A. Marzorati, Questioni e correnti di storia letteraria (Milan: Mario Praz, 1949), pp. 481-501.

[2] Dejob, op. cit., p. 120.

> [Italy's] temoigna d'une foi profonde, ardente, mais compatible avec l'idolatrie de l'amour, du point d'honneur et avec les echappes de la licence.[3]

So we must conclude that in the first half of the seventeenth century Italian religious literature had entered a period of decadence. The death of Chiabrera in 1637 can be taken as the end of one era in the history of Italian religious poetry. But the corruption of scriptural texts is the chief subject, as we have seen, of papal directives throughout the century. Typical of these is the following from Urban VIII:

> Quod in multis Ecclesiis ad inserviendum lepori musices, alteratur notabiliter Textus Sacrarum Scriptuarium, mutilando, anteponendo, postponendo, et alterando verba et sensum illarum, et adaptando eas modulationi, ita ut non musica Sacrae Scripturae, sed haec illi inservire videatur.[4]

(The closing phrase is of more than passing interest, paraphrasing as it does Monteverdi's famous dictum,

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[3] *Ibid*., p. 310.

[4] *Decretum*, 21 February, 1643. Cf. Bullarium Magnum Romanorum V, p. 387-388.

"L'oratione sia padrona del harmonia e non serva."

Beria's motets must surely come under this papal disapproval; he is as "guilty" as any of his contemporaries. Yet Urban himself -- with his personal ambivalence toward the whole subject -- could not have denied the devotional reverence of these works.

We have already discussed the cult of the Eucharist which flourished during the period. Jungmann reminds us:

> Through the controversy with the reformers, the whole stress of thought on the Eucharist was directed to and bound down to the Real Presence, almost to the neglect of the other aspects.... Thus the spirit of the times forced into the background any notion that the faithful had a part to play in the prayer of the priest or that they should co-offer in closer union with him.[5]

This element of passivity is perhaps the greatest single factor to be taken into consideration when discussing paraliturgical texts. When the action of the liturgy is no longer shared by the laity, some compensation must be made. We have already seen the differences which arose in terms of performance; now we will see the compensation in terms of an affective, sensuous/aesthetic devotional literature[6] running independently of, though often parallel to, the liturgical action or format. Moreover, the emphasis on the sacramental rather than the sacrificial character of the Eucharist has already been noted; it is both cause and effect of the kind of passivity which is defined as contemplation.

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[5] Jungmann, op. cit., p. 142.

A brief discussion of selected examples from other composers may serve here as a general background against which Beria's motets can be better evaluated. There are many modern editions of early Italian religious music. Almost any of them will yield some examples of the genre I have discussed. Depending on textual affinities with liturgical sources, any given motet can be tentatively "assigned" to one or more of the occasions described in Chapter III.

In the collection *Cantio Sacra* (ed. Rudolph Ewerhart, Köln: 1954-1963, 57 vol.), there are several significant examples. From Viadana's *Cento Concerti* (1602) we find the following: a soprano solo, *O dulcissima Maria*, with the text, Amore tuo langueo/ Quia suavis et benignus es/ Audi nos, sanctissima/ Et intercede pro nobis ad Dominum Jesum Christum/ Alleluia. Another Viadana motet is the *Cantemus Domino*/ gloriose enim magnificatus est/ equum et ascensorum projecit in mare/ fortitudo mea et laus mea, Domine/ etc. His *O Jesu Dulcis Memoria* follows the liturgical text exactly but interpolates extra devotional verses. However, interestingly, his *Salve Regina* (like Beria's) uses the liturgical text verbatim. We see from this a certain practicality; the *Salve* was one of the most frequently used hymns and while it could not be used as a solo in the Office, it would nevertheless be a very familiar and loved text. (The above examples are all found in Volume V.)

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[6] However, the reader is reminded that this is a cyclical phenomenon in liturgical history. Troping, laudi and even the regrettable current "congregational hymns" are all expressions of this desire for greater warmth and participation on the part of the laity.

Felice Anerio has a very strange motet in the same collection (Vol. VII, 14) called *Hodie Apparuerunt Voluptates Paradisi*, for which it is difficult to find any liturgical antecedent. Possibly it is related to the verse "Hodie apparuit" of the Christmas hymn *Ecce Nomen Domini*.

A favorite source for many of these paraliturgical motets is the Canticle of Canticles. So we find a setting by Steffano Bernardi (1580-1638): *O dulcissima dilecta mea*/ Quid moraris, cur cunctaris/ Surge, propera, amica mea; and even freer paraphrases by Monteverdi and his protege, Alessandro Grandi, appear in the same volume, both entitled _O Quam pulchra es_. Because the church has traditionally assigned these texts to the Virgin and, by extension, to the ceremonies surrounding the consecration of virgins, we may attribute them to feasts of the Blessed Virgin or to the richly symbolic ceremony of the religious investiture. The variants in the paraphrasing do not substantially alter the devotional emphasis.

The _Sacrae Symphoniae_ of Giovanni Gabrieli (1615) affords some examples of polyphonic settings. The _O Jesu mi Dulcissime_ proceeds with "Adoro te in stabulo" and becomes almost a Sicilian lullaby to the Infant. Gabrieli's collection also contains an _O Gloriosa Virgo_, which is a non-liturgical mosaic of several texts. But by far the most fascinating work in the group is one entitled simply _Suscipe_; here we have an almost definitive example of a paraliturgical motet. The text is as follows:

> Suscipe clementissime Deus
> oblationem istam quam tibi offerimus
> tibi hodie in spiritu humilitatis
> in honorem Sancte Joannis Baptistae
> et benedic hoc sacrificium immensae
> majestatis tuae praeparatum, quam
> laudant angeli et archangeli qui
> non cessant clamare quotidie, Tu
> solus sanctus, tu solus Dominus, tu
> solus altissimus, Jesu Christi.

Although at first reading it seems to "belong" exclusively to John the Baptist's feast, an examination of the Offertory texts in the Ordinary of the Mass provides another clue:

> Suscipe, sancte Pater...hanc
> immaculatam hostiam quam ego
> indignus famulus tuus offero
> tibi...ut in conspectu divinae
> majestatis tuae...et benedic
> hoc sacrificium tuo sancto
> nomini praeparatum...Suscipe,
> sancta Trinitas, hanc oblationem
> quam tibi offerimus...et in
> honorem beatae semper Virginis
> et beati Joannis Baptistae....
> (Thence to the Preface)....
> Quam laudant Angeli atque Archangeli
> qui non cessant clamare
> quotidie.... (Thence back to
> the Gloria!) Tu solus sanctus,
> tu solus Dominus, tu solus altissimus,
> Jesu Christi.

With all due respect to the Precursor, this surely is a marvelous mélange, an all-purpose Mass motet, useful at almost any point of the Mass, still sounding appropriate to most of the congregation. It is hard to imagine a more ingenious use of texts than this, nor a better example of paraliturgical music. By contrast, Beria's motets are quite straightforward paraphrases with an occasional devotional "effervescence," far less literally related to the liturgy than Gabrieli's "Suscipe."

2

Of the texts which Beria used the sixteen transcribed here include three dialogue motets which are of considerable interest. The form was very popular during this period, representing as it did a happy compromise between the sacred and the secular-dramatic. Of far less scope and stature than the oratorio, it nevertheless embodies the principles of recitative and aria, and in the three- and four-voiced ones, the chorus, all on a relatively modest scale. Alaleona stresses this likeness in his great work on the oratorio:

> Ecco delineati i caraterri del Dialogo che rappresenta un' altra pietra miliare nella genesi dell' Oratorio -- Alcuni dei dialoghi ...hanno già, nella forma e nel contenuto, tutti, gli elementi essenziale dell' Oratorio; cioè narrazione, e rappresentazione auricolare di un fatto sacro, per lo più biblico, che se risolve in una meditazione su' verità' cristiane e morali. L'Oratorio pienamente sviluppato differirà dal Dialogo per estensione e per qualche altra modificazione esteriore: ma la tendenza è già fissata.[7]

That these "secular" forms should be so quickly assimilated into religious music should not surprise students of seventeenth-century Italy (nor, indeed, students of any phase of the "sacred-secular" question). The core of all Italian music from the beginning of that century was, and is, the dramatic style, and no genre was long unaffected by it. Even in Germany the Protestant cantata soon succumbed to recitative and aria. The conflict that arose with the traditional view of the chorus as vehicle and symbol of "sacred" music remains an unresolved one up to the present time.

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[7] Domenico Alaleona, *Studia su la Storia dell' Oratorio Musicale in Italia* (Torino: 1908), p. 181.

Beria's dialogues are understandably not included in Elizabeth Noack's excellent article on the subject in the MGG; a more recent article lists all known dialogues up to the year 1630, so does not include these three.[8]

As they appear in the Opera Prima, the dialogues are: Ave Gratia Plena (Alto e Canto over Tenore), Qualis Est Dilectus Tuus (Canto, over Tenore, e Basso), O Miserrime Adam (Canto, Alto, Tenore, Basso). A glance at several catalogues shows that the Annunciation scene with the dramatic appearance of the angel and the bewilderment of the Virgin was a favorite subject for dialogue texts. Beria's setting is not a verbatim rendering of the scriptural passage (Luke 1:28-38); he used the underlined passages, interpolated the capitalized passages, and omitted the remainder, thus:

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[8] Howard Smither, "The Latin Dramatic Dialogue and the Nascent Oratorio," Journal of the American Musicological Society, Vol. XX, No. 3, Fall, 1967, pp. 403-433.

> Ave gratia plena: Dominus tecum:
> benedicta tu in mulieribus.
> QUIS EST QUI VENIT AD ME IN NOMINE
> DOMINI? AUDI, AUDI, MARIA. EGO
> SUM GABRIEL DE CAELO MISSUS UT
> NUNTIEM TIBI MIRANDA. ECCE VIRGO
> BEATISSIMA CONCIPIES ET PARIES
> FILIUM. Quae cum audisset turbaba
> est in sermonem ejus, et cogitabat
> qualis esset ista salutatio. Et
> ait Angelus ei: Ne timeas, Maria
> .... Dixit autem Maria ad Angelum:
> Quomodo fiet istud, ANGELE DEI,
> quoniam virum non cognosco? AUDI,
> AUDI, MARIA. Spiritus Sanctus
> superveniet in te et virtus Altissimi
> obumbrabit tibi. IDEO CONCIPIES ET
> PARIES FILIUM DEI... Ecce ancilla
> Domine, fiat mihi secundum verbum
> tuum.

The conclusion, "O altissime Deus, aeterne Pater, ecce ancilla Maria, dilecta sponsa. O benignissime Domine, Fiat mihi secundum verbum tuum" establishes the impetratory quality of the text, placing the Virgin as it does in the third person and thereby creating a quasi-narrative and participatory role for the singer and/or listener. It corresponds to Alaleona's "meditazione su' verità cristiane e morali."

The work would be used most appropriately, of course, on the feast of the Annunciation itself. In the Milanese rite, this feast enjoys a double significance. Advent begins on the first Sunday following the feast of St. Martin of Tours (November 11); it extends for six weeks instead of the four of the Roman rite, and the feast of the Annunciation is celebrated on the sixth Sunday. Coming just before Christmas and climaxing the semi-penitential season of Advent, the feast takes on considerably more liturgical significance than the March 25 date which the Roman rite assigns to its celebration.

The second dialogue, *Qualis Est Dilectus Tuus*, is based on that other favorite scriptural text of the time, the highly affective Canticle of Canticles. The text of Beria's motet is as follows:

> Qualis est dilectus meus candidus
> et rubicundus et millibus electus.
> Dilectus meus, sponsus est desirabilis,
> totus est desiderabilis; descendit
> in hortum suum ut candida colligat
> lilia. Veni, dilecta mi. Egrediamur
> et videamus si flores fructus partiriunt.
> Ecce tu pulcher es, dilecte mi.

The phrases are found scattered throughout Chapters V and VI of the Canticle. The text is appropriate both to feasts of the Virgin, addressing the deity, and therefore by extension, to the rite of religious investiture or profession, especially of women.

The third, O *Miserrime Adam*, is a remarkable work, full of poignance and textual improbabilities. Of the three, it is certainly the most interesting, employing all four voices and displaying a certain naïve attempt at characterization. The text appears to be freely composed and admits of no specific liturgical propriety. (One might conjecture a performance in a private salon during the Lenten season -- or even an association with the celebration of the New Year, since it is, after all, a description of *the* beginning -- but these remain only conjectures.)

I insert here a table of the complete edition. Of the thirty motets (plus Litany), I have transcribed sixteen.[9] The discussion of the text and musical examples will be drawn, therefore, only from the sixteen transcribed. The Litany and several of the others are liturgical texts; Beria's settings of them are often extremely repetitious but cannot by that fact alone be called paraliturgical.

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[9] marked with an * in the *Tavula*.

TAVULA

(from the Organ part)

A Voce sola:

* O Quam Suavis Es, Domine	Canto over Tenore
* Jubilemus Cantantes	
Domine ad Adjuvandum	
Salve Regina	Alto
Jubilate Deo Omnis Terra	Basso

A Due Voci

In Te Domine Speravi	
* Laetitia Sempiterna	
* Clamemus in Caelum	
* Exultavit Cor Meum	Duoi Canti over Tenori
Gaudent in Caelis	
O Quam Pulchra Es	
* Venite Gentes	Alto, e Canto over Tenore
* Ave Gratia Plena DIAL.	
* O Magnum Sacramentum	
* Praeparate Corda Vestra	
* Qualis Es Dilectus Tuus DIAL.	Canto, over Tenore, e Basso
* Habete Fiduciam	

A Tre Voci

* Gustate et Videte	Alto, Tenore e Basso
Angelus ad Pastores Ait	Duoi Canti, over Tenori, e Basso
* O Amantissime Jesu	

A Quattro Voci

Benedicam Domino	
Domine Quis Habitabit	
* O Miserrime Adam DIAL.	Canto, Alto, Tenore, Basso
Celebremus cum Jubilo	
* Dulcis Amor Jesu	

A Cinque Voci

Euge, Serve Bone	Canto e Alto, con duoi Tenori e Basso
* O Jesu, O Bone Jesu	
Venite, Exultemus, Cantemus	Duoi Soprani, Alto, Tenore e Basso
Ave, Virgo Puritate	
Letanie della Madonna a 4	Canto, Alto, Tenore, Basso

Grouping the texts not according to number of voices employed but according to their content,[10] we proceed to those which are appropriate to eucharistic devotion. These are as follows: O Quam Suavis, O Magnum Sacramentum, Gustate et Videte, O Amantissime Jesu and O Jesu, O Bone Jesu.

O Quam Suavis must immediately be classified separately; it is an altogether liturgical text, although the character of the musical setting almost certainly precludes its use at the appropriate liturgical time. The text is found as the antiphon of the Magnificat at First Vespers of the Feast of Corpus Christi.[11] Since antiphons were usually only partly intoned by a solo voice, a statement of the entire text for solo canto would seem to indicate a paraliturgical use. Its appropriateness for any eucharistic ceremony would be unimpeachable, of course.

The O Magnum Sacramentum is a minor adaptation of the antiphon, O Sacrum Convivium. Interestingly, the antiphon is that for the Magnificat of Second Vespers of the same feast.[12] Beria's deviation from the standard text is not great, as the following comparison will show:

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[10] Translations of all the texts will be found appended with the transcriptions.

[11] Liber, p. 917.

[12] The reader is reminded of the two settings given as examples in Chapter I. Monteverdi's is a very free paraphrasing of the text.

O Sacrum Convivium, in	O Magnum Sacramentum,
quo Christus sumitur:	et admirandum Convivium,
recolitur memoria passionis	passionis ejus in quo
ejus: mens impletur gratia:	Christus sumitur, re-
et futurae gloriae nobis	colitur memoria passionis
pignus datur. Alleluia.	ejus. Mens impletur
(Liber, p. 959)	gratia. Alleluia, et
	futurae gloria nobis
	pignus datur. Alleluia.

Obviously the motet follows the same pattern as *O Quam Suavis*; it is unsuitable for liturgical use in the Divine Office but would be eminently suited for the expression of paraliturgical eucharistic devotion.

The Roman Church has traditionally adopted verse 9 of Psalm 33 for eucharistic devotion. The metaphorical propriety of its imagery -- *Gustate et Videte* -- is obvious. Its only liturgical use is as the Communion verse from the Mass of the eighth Sunday after Pentecost;[13] Beria's setting, however, adds verse 10: "Timete Dominum omnes sancti ejus quoniam non est inopia timentibus eum."

O Amantissime Jesu[14] is one of the more effusive texts in the collection; like the *Dulcis Amor Jesu* and the O Jesu, O Bone Jesu, it reflects the decidedly sensuous emphasis in Roman Catholic prayer forms of the period. It is a plea to the most loving, most desired, most humble Savior for companionship of the "chosen ones" and for the virtues of wisdom, charity, chastity and humility. Beria's setting emphasizes the emotional expletive with a long and disjunct "O" in each phrase. It is a pleasing setting, with rather successful use of imitation and a florid bass line.

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[13] *Liber*, p. 1015.

[14] The Latin as well as the English is given in Appendix I; to avoid repetition of the longer texts, the reader is referred to the Appendix.

Ignazio Donati has a setting of Dulcis Amor Jesu, to which Beria's bears a strong musical resemblance, but as far as can be determined, the text common to both has no liturgical significance. The imagery is close to that of the Canticle; both it and O Jesu, O Bone Jesu reflect the prevalent Carmelite mystical longing for death, the languishing passivity of spiritual love, the idea of dissolution into mystical union found in the writings of the two great sixteenth-century mystics, Teresa of Avila and John of the Cross. Even the image of piercing is the poetic / textual expression of what Bernini's masterpiece of sculpture conveys.

The latter three texts, addressing Jesus specifically, can be construed as basically eucharistic in character but all three might have found a more extended use, such as on the occasion of any liturgical feast of Jesus, celebrating the fact of incarnation, redemption, ascension and so forth.

The next grouping according to possible use is that of the motets celebrating saints' days. These motets carry no specific designations, but are so written that they are suitable for the celebration of any saint's day; two of them (*Jubilemus* and *Venite, Gentes*) have a conveniently lengthy musical phrase into which the appropriate saint's name can be fitted.

The *Jubilemus, Cantantes* is surely a delightful study in Latin verb forms; notice the transposition of verb endings:

> Jubilemus, cantantes, gaudeantes,
> jubilantes, laetemur, exultantes,
> exultemur, laetantes, psallemus,
> gaudentes....

The text has no liturgical antecedent but is merely a chain of "rejoicing" words. It then moves into an exhortation to the "*anima benedicta, anima sancta*" to rejoice as well, now that it "*possidet Paradisum*."

Venite, Gentes calls on the faithful to come and celebrate the feast of ....N; here the phrase is so arranged as to accommodate a varying number of syllables. The text also refers to the soul of the blessed who "*possidet Paradisum*," adding that this is for the purpose of interceding with the Lord for the faithful not yet so blessed.

Of a more general character, the *Laetitia Sempiterna* simply states that everlasting joy is visited on the heads of the saints and bids them to rejoice because their reward is great in heaven.

The cult of the saints -- often with accompanying extravagances -- has always been strong in Italy.[15] These motets would undoubtedly have been used for particular feast-day celebrations or as forms of intercessory prayer to some specific saint for some specific "favor."

Only two of the motets sound a less than jubilant note: *Clamemus in Caelum* and *Praeparate Corda Vestra*. The first begins much like the *Exultavit* and it is therefore somewhat unexpected to come immediately on the passage "*miserere nostri*." Addressed to the Savior, it proceeds to plead for salvation and redemption "*per Crucem et Passionem tuam*." After a passage citing the omnipotence of the Creator, there is a rather solemn statement, "Da pacem in diebus nostris, ut clamantes, cantemus." The juxtaposition of the last two words is dramatically moving.

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[15] We have already mentioned the procession in honor of Charles Borromeo; St. Sebastian had for centuries been invoked against the plague, St. Lucy against blindness, St. Martin of Tours for victory in battle, St. Andrew Avellino against apoplexy, etc.

Praeparate Corda Vestra exhorts the faithful to prepare their hearts and serve God alone, so that He will deliver them from the hands of the enemy. They are further urged to be converted with their whole hearts and not to turn to "strange gods" along the way.

The language of both these motets is biblical, reminiscent of the Old Testament admonitions of the Prophets. They are without liturgical reference; exactly what situation would have elicited such texts is hard to conjecture. We know that the Milanese had chafed under Spanish dominion and the constant internal power struggles surely would have made them yearn for peace. But we can also presume that the Lenten season would be an appropriate time for either of these motets to be sung, since the images of struggle and false gods were dear to the post-Tridentine concept of Christian ascesis.

The last text to be considered is an especially charming one, Habete Fiduciam. In one sense, it could be grouped with the foregoing since it does not sound a note of rejoicing; but neither does it sound particularly somber. The words are those of Christ on several occasions:

"Have courage...do not be afraid...why did you doubt, o you of little faith?" But the motet interrupts these phrases with the words of Peter, "Lord, if it is you, bid me come to you upon the waters" and "Lord, save me." The basso - the voice of the Lord -- repeats "_Veni_, _veni_" against the canto's "_super aquas_." By weaving together just the dialogue of Matthew 14:24-31, the text creates both urgency and narrative. There is no liturgical usage of the text, except as a gospel reading. With the dialogue _Ave Gratia Plena_ and two untranscribed motets, _Euge_, _Euge_ and _Angelus ad Pastores_, it makes up the small number using New Testament material. The rest, as we have seen, paraphrase the psalms or the Canticle (or Genesis, in _O Miserrime Adam_) or appear to be freely composed.

CHAPTER VI

MUSICAL ANALYSIS OF SIXTEEN MOTETS

In his motets, Giovanni Battista Beria reveals himself as neither a conservative nor a revolutionary. He has obviously made his peace with the *seconda prattica* and is skilled in applying its techniques with moderation and taste. The motets are not the product of a genius like Monteverdi's but they are sturdy and pleasing examples of a church musician's effort to incorporate some dramatic effects into his expression of religious sentiment. As such, they demonstrate many of the well-known tenets of early baroque music in general; they also exemplify the concept of affective musical expression of the words.

The edition at the Sibley Music Library consists of five part books: Canto, Alto, Basso, Quinto and Basso per l'Organo. I am indebted to the Archivio della Ven Fabbrica del Duomo di Milano for sending me the microfilm of the missing tenor book.

THE VOCAL TEXTURE OF THE MOTETS

The collection has a preponderance of motets for two voices. These were popular at the time and demonstrate very well the mixed style of the *seicento*. In many ways they are no more than extensions of the monodic structure since the collections of the period show that it is quite common to use the voices separately more than together. The dramatic possibilities are therefore in no way impaired by the addition of the second voice. However, it can also be argued that the element of counterpoint, when used, and the frequent use of imitation are strongly reminiscent of the traditional *prima prattica*.[1]

The dialogue motets have already been discussed but it must be added here that many motets of the period were definitely dialogues though not so designated in the title. Three of the transcribed motets are clearly labeled *DIAL.*, but *Habete Fiduciam*, though not so designated, is very obviously a type of dialogue motet, using question and answer technique with a spirited contrapuntal duet at the end. The fact that there is no meter change and no use of homophony further contributes to the continuity of musical texture. In most of the two-voiced motets the aural effect is that of the solo motet since usually only one voice is sounding at a given time and there is almost no overlapping until the "epilogue."

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[1] The two-voiced motet is also unquestionably related to the *bicinia*, the popular sixteenth-century vocal form.

The three-voiced motets are standard arrangements, although the use of the alto as the predominant voice in *Gustate et Videte* was relatively unusual. *O Amantissime Jesu* is about evenly divided between a two-voiced texture and three-voiced imitative polyphony.

The four- and five-voiced works are very traditional, almost Palestrinian in the blending of voices and smoothness of part-writing. However, even here, a little of the modern creeps in when Beria uses first the two inner voices together in short sequential motives and then the two outer voices. The use of *basso seguente* in these larger works tends to reduce the number of actually active parts to one less than that indicated.

The pervasively imitative technique must surely be attributed to the principle of through-composition. In general the forms are asymmetrical since the music merely follows the text; achieving coherence depends, therefore, on internal devices. The interval of imitation is usually the fourth or its inversion, the fifth, but the length of time between entrances is variable.

MELODIC FEATURES

The themes are not complex; generally triadic or scalar, they are, moreover, cheerfully put through countless sequential statements. Beria uses the accepted chromaticism for expressions of sorrow or yearning, but most of his non-harmonic material consists of suspensions, passing tones and the like. Much of the melody, especially in the three dialogues, is very close to recitative with minor arioso-like embellishments. The frequent repeated tones are surely declamatory and serve to emphasize the modest ornamentation when it does occur.

Large skips are most often found in the bass voice, especially when it is functioning in a strong harmonic sense; occasionally, however, wide leaps occur in other voices for dramatic effect. Rarely does the compass of any part except the bass voice exceed an octave.

The themes found in the triple meter sections are dance-like, simple and regular. They, too, are often treated sequentially within a given voice; when this is combined with a second voice which first imitates the other and then proceeds sequentially itself, the effect is simple but pleasing. The force of many such repetitions projects the text even when the voices rarely coincide on it.

MODAL HARMONY AND THE BASSO CONTINUO

The motets are based on the modes, with the Dorian predominant (six untransposed and two transposed); there are three in the Aeolian mode, two in the transposed Ionian and three Mixolydian, two of them transposed. These were the most commonly used modes at that time and do not preclude, of course, the strong tonal tendencies which characterize the period. Indeed the most common cadence throughout is the authentic with a 4-3 suspension.

The *basso continuo* is provided with a modest amount of figuration. Single numbers and symbols are found throughout the motets. The numbers range from 3 to 9, but the suspension 9-8 is quite rare. Some confusion is caused by the printer's practice of grouping all the numbers for a given bar close together on the left; one must deduce their implication as one fills in the parts above the bass.

RHYTHM

Rhythmic signatures are limited to the *alla semibreve* (C) and two forms of triple time (3 and $\frac{3}{2}$). According to most authorities, the tripla symbols retain proportional significance; Osthoff's study[2] of tempo relationships in Monteverdi may be taken to apply to Beria's motets. He maintains that the three beats of the tripla will equal in total duration the four half-beats of the preceding section. This would apply in reverse when the C signature is restored.

Osthoff also states that a MM72 would be an ideal tempo for the C signature and MM120 for the ¢.[3] Donington insists, however, that the meaning of these -- so often used apparently interchangeably in the works of the period -- remains a very problematical point in the interpretation of early seventeenth-century music.[4]

NOTATION

The books are printed in the white mensural notation which recalls the music of the *quattrocento* and *cinquecento*; however, much of the church music of the first half of the seicento continued to use it. The staff is the usual five lines with only occasional leger lines. One oddity is an interpolation of the alto clef in the midst of the organ part of *O bone Jesu*. The meaning of it defies interpretation since no extremes of range are being used and after exactly two "measures", the bass clef is restored.

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[2] Wolfgang Osthoff, *Das Dramatische Spätwerk Claudio Monteverdis* (Tützing: 1960), p. 212.

[3] *Ibid.*, p. 215.

[4] Robert Donington, *The Interpretation of Early Music* (London: 1963), pp. 339ff.; 353.

The printer has used the single impression method from moveable type which is often out of line or disjoined. Occasionally rests disappear into the "cracks," making the transcription momentarily confusing. Bar lines are used but not at all consistently; they occur most frequently in the *basso* and *basso per l' organo* books.

Coloration is encountered very infrequently, usually just before or after a tripla section, and indicates *hemiola*. In some of the motets -- though, as it turned out, not any of those transcribed -- there are instances of the old ligature practice.

The clefs are the F for the basso and the C in the various positions for canto, quinto, alto and tenor. Flats are shown by the b *rotundum* and sharps by the ※. The ※ is commonly used to indicate the raising of a pitch; there are a very few b *quadratum* used as natural signs.

Slurs are used as in modern practice but not consistently. They are placed over the music rather than over the affected syllable, which was not characteristic of many other sources consulted. Rests appear as the conventional short bars through certain lines and spaces of the staff. In the Miserrime dialogue, it is somewhat startling to find the modern device of simply giving the number of measures' rest, e.g., for the basso a 52 below his part, for the canto a 32.

There are only two "key signatures." Most have no sharps or flats whatever; some have one flat. However, the modes -- Dorian, Aeolian, Mixolydian and Ionian -- function within these signature restrictions.

ORNAMENTATION

To the student of baroque music, few areas hold greater fascination than that of ornamentation. The aspects of this complex subject that pertain to our study can be limited to embellishment of the given musical line and the more sophisticated use of internal musical devices and formulae to convey specific emotions.

The embellishments used by Beria in the sixteen transcribed motets are quite standard for the time. Unquestionably further additions would have been made by able performers. However, we will limit our discussion to the ones which actually appear on the printed page, trusting that the reader is familiar with Conforti, Bovicelli, Tosi, and could envision appropriate improvised ornamentation.

In a very helpful and thorough study of the motets of Ignazio Donati (1585-1638), who has already been discussed as an influence on the music of Beria, Hugh McElrath[5] lists as among the common simple ornaments the following:

1) the four-note fall
2) sixteenth-note or dotted rhythm patterns
3) the stereotyped four-note changing figure after the codification of Bovicelli
4) the traditional sixteenth-century ornamental changing-note cadence formula
5) more elaborate running passages of eighth or sixteenth notes
6) the mixture of two pronounced rhythmic patterns extended to several measures
7) Lombardic rhythm

Even a cursory examination of the transcriptions will reveal that Beria uses all these devices.

Affective devices are also evident throughout;

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[5] Hugh T. McElrath, "A Study of the Motets of Ignazio Donati" (unpublished Ph.D. dissertation, The Eastman School of Music, 1967), pp. 129-130.

common ones are:

1) exclamation - the swelling and decreasing of the voice on a long note, usually over the expletive, "O", also called the _messa di voce_.
2) hyperbole - going up and down through the entire range of the voice
3) climax - ascending sequence with several repetitions
4) synonymy - two or more voices moving by step usually in the same direction, mainly ascending
5) interrogation - a raised tone on the last note of a phrase for questions, assuming a pathetic quality
6) "sighing"- separating syllables of a word by rests
7) trill - the rapid repetition of the same pitch.

* * * * * *

1) _O Quam Suavis_ (canto over tenore, b.c. - Dorian Mode):

The exclamation device can be seen in meas. 1, 4, 10; a trill appears in meas. 5; hyperbole is seen in meas. 9-10 and 36-39; climax occurs throughout the Alleluia section, meas. 70 onward. The four note changing figure appears in meas. 10,18,36. An elaborate form of this, used cadentially, is found in meas. 38-39. Running passages of sixteenth notes as well as the repeated use of the "nervous" Lombardic and eighth-sixteenth-sixteenth figures characterize the closing section. In this motet we find one of the few dynamic markings (p and f) used for the echo effect for which Ignazio Donati was famous.

2) Jubilemus Cantantes (canto over tenore, b.c. - Dorian mode):

Monteverdi's falling sixth is seen here at meas. 46-48; climax occurs beginning at meas. 50 on the word "gaude." There is a melismatic passage over the word "honore" each time it appears, meas. 27 and 30. The most prominent ornamentation is the Lombardic rhythm.

3) Laetitia Sempiterna (duoi canti over tenore, b.c. - Dorian mode):

The motet opens with the four-note fall; a changing note figure appears frequently, meas. 16,18,21. The mixture of "straight" dotted rhythms and the Lombardic figure is apparent in meas. 16-20. Slurs occur in meas. 20. Runs of eighth notes characterize the tripla section and combine with the affective device of synonymy since the voices travel together by ascending stepwise movement.

4) *Clamemus in Caelum* (duoi canti over tenori, b.c. - Mixolydian mode):

Beria inflects the words "*miserere nostri*" with the interval of a descending diminished fourth (B - F#). He then uses the climax by repeating the phrase a whole tone higher, and the next phrase, "*Quia in te speramus*," a fifth higher. The two equal voices cross at meas. 45 and again quite effectively at meas. 50-51. Synonymy occurs at meas. 76ff., and Beria uses in this motet a small "epilogue," a four-measure restoration of the C signature with a florid melisma on the word Alleluia.

5) *Exultavit Cor Meum* (duoi canti over tenori, b.c. - transposed Ionian):

Embellishments of a standard type occur over the word *Domino* as each of the two voices sings its opening phrase, meas. 3 and meas. 7. Climax follows as each voice sings the motive in ascending sequence. The changing note ornament is used again at "*Domino*," meas. 17-18. Slurs appear in meas. 20ff. It may be a slight attempt at word-painting that Beria attaches a long melisma to the last word of the phrase "*Dilatatum est os meum*" (My mouth has been enlarged); synonymy occurs when both voices sing this same passage at the interval of a third, meas. 54 ff. Antiphonal entries at the fourth characterize the opening of the tripla section, meas. 70. At meas. 79, an imitation at the unison opens the four measure epilogue in C. Both hyperbole and the four note fall are used at the conclusion of this rather florid motet.

6) Venite Gentes (alto, e canto over tenore, b.c. - Mixolydian mode)[6]:

A single measure of C with a sixteenth-note "flourish" embellishment opens this motet. The tripla theme enters and reappears a fourth lower; the second voice then enters with the same "flourish" and sings its first statement a fifth lower than the original opening. After a duet of some fourteen measures, the time changes to C; in this motet there are no less than ten changes of signature. It may be a very subtle form of musical symbolism, since the text conveys a sense of urgency and movement.

The text of the motet does not call for much expressive ornament. In meas. 29, a declamatory style is used for the imperative, "Et praeparate," and again at meas. 46-47, there is a rather deliberate statement at "Venite, venite," before the tripla enters with a canonic motive at the fifth. Two measures of C - "Venite, Venite" again -- sober the mood very briefly before the joyful tripla breaks out again. Extended runs, climaxes, rhythmic ornamentation, synonymy can all be readily seen from meas. 68 onward; this peculiarly structured motet is one of Beria's more sophisticated compositions.

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[6] At the opening the frequency of C# at first suggests the Lydian mode, but its use is not consistent enough throughout the motet.

7) Ave Gratia Plena (alto, e canto over tenore, b.c. - Dorian mode):

This dialogue motet is a very successful setting, terse, dramatic and musically very satisfying. The opening is immediately graced with a small Lombardic lower neighbor figure which in meas. 2 is reenforced with an elongated échappée. A declamatory passage follows, at which the upper voice breaks in with the monosyllabic question, "Quid est?" on a descending minor third. Embellishments abound, rhythmic (meas. 11,14,20), melodic (meas. 15,24-26), and expressive (meas. 68-69,73,77). The effect of the two different timbres and the contrast between the Virgin's lyrical melodic line and the Angel's recitative-like setting both greatly enhance the eventual blending of the two in the lively duet which forms the "finale."

8) O Magnum Sacramentum (canto, over tenore, e basso, b.c. - transposed Dorian):

The opening "O" in each voice would surely require the exclamation, and it is probable that the long notes over the syllables "Sacramentum" and "admirandum" would also have carried at least that simple ornament and possibly the addition of the singer's own.

The second voice enters at the fifth and repeats the entire motive, which is then fragmented and "tossed" between the voices. Stepwise chromatic progression is introduced for the word "passionis" (meas. 38-39). At the tripla section, we find imitation at the fifth again and a lengthy running passage over "gratia," (meas. 54-56). Rhythmic ornamentation occurs throughout the Alleluia section, meas. 60 ff. Here, too, the bass repeats his phrase up a fourth (climax), while the canto repeats her Alleluia down a fourth. Changing note patterns occur in meas. 73-75, in the imitative (again at the fifth) epilogue of florid sixteenth note runs and turns.

9) Praeparate Corda Vestra (canto, over tenore, e basso, b.c. - transposed Mixolydian mode):

This motet is something of an oddity; the modality is not as pleasing to modern ears and even the opening misapplication of accent (praepárate instead of praeparáte) is unsettling to the listener. The use of the dotted ornament appears almost immediately, meas. 5,6, and again in the canto, meas. 17. Climax is seen from meas. 22 onward, as the "*et servite illi*" mounts the staff in both voices. A changing note ornament occurs in meas. 53. Another startling peculiarity of this motet is a tripla section of exactly five measures. Beria uses climax again in the basso, meas. 61-66.

10) *Qualis Est Dilectus Tuus* (canto, over tenore, e basso, b.c. - transposed Ionian mode):

The opening measures of this dialogue are remarkably straightforward, without ornament or affective devices, except for a turn in meas. 13. The question and answer setting proceeds until in meas. 40, the canto has a run of Lombardic patterns on the word "*lilia*." An imitative duet concludes the section, employing the device of climax in both voices. The duet continues into the tripla section; a rapid lower neighbor embellishment, meas. 59-60, is the only ornament until the C is restored. A slow sequential descending minor third dramatizes the word "*Ecce*," appearing in both voices. The motet concludes with a very ornate imitative ornamentation on the word "dilecte," meas. 86 to the end. The exchange of rhythmic patterns between voices is very effective.

11) Habete Fiduciam (canto, over tenore, e basso, b.c. - Aeolian mode):

In this short (54 measures) motet, a declamatory opening, repeated a minor third higher, is followed by a descending sequential pattern. The canto enters with the four note fall in meas. 7. Dotted eighth and sixteenth patterns are plentiful and in meas. 12 and 15, the bass has an ornamental changing note figure. Scale passages and an interesting "staggering" of the rhythm in the duet section, meas. 44-46, are the only other devices in this very successful setting.

12) Gustate et Videte (alto, tenore e basso, b.c. - Aeolian mode):

In the tenor, a strong suspension with an "escaping resolution" is an effective attention-getter. The first complete cadence is ornamented traditionally in the alto, meas. 14. The long note in thebass, meas. 16, is an example of exclamation, as is meas. 19 in the alto. The next cadence is ornamented in the tenor, meas. 25. In the tripla section, the entries are of considerable interest; Beria rotates them as follows:

Order of entrance	First entrance	Second entrance	Third entrance
Tenor	E	A (repeated)	B
Alto	A	D	E
Basso	D	E	A

He is apparently playing with the contrast in timbres as well as building an interesting harmonic web. The voices then proceed as a trio. A trill is used, meas. 48 onward, to convey the meaning of the word "*Timete*." There is a considerable use of *basso seguente* in this motet (that is, the organ duplicates the bass voice extensively), so that the texture is often actually that of a two-voiced motet.

13) *O Amantissime Jesu* (duoi canti, over tenori, e basso, b.c. - Dorian mode):

The affective nature of the text and Beria's use of the disjunct "O" have already been mentioned. The downward skip of a fourth is prominent in the three opening phrases. The unusual resolution of the suspension in meas. 7 is expressive as is the octave leap in meas. 8. The bass line shows hyperbole in meas. 15, with a run encompassing a ninth. Changing note patterns (meas. 21), ornamented cadences (meas. 22), the four-note fall (meas. 30) with a 4-3 suspension at meas. 31 all attest to the highly embellished character of the motet. At meas. 35, the bass begins an almost Handelian run of dotted eighths and sixteenths which again covers a ninth, one of Beria's most ambitious embellishments. The entire work is a very elaborate setting of a highly devotional text.

14) O Miserrime Adam (canto, alto, tenore, basso, b.c. - Aeolian mode):

This is unquestionably the most unusual work in the collection. As we have already mentioned, it demonstrates an attempt at characterization that could stand comparison with Monteverdi's portrayal of Nero or Seneca in Poppea. Beria uses musical means, so that the chorus at the end becomes a fabric of interwoven words and music to distinctive "themes," rather than a simultaneous repetition of the same words in all voices.

Almost every device so far described appears in this motet and each one contributes a special poignance. The opening note - "O" - calls for an exclamation. The chromatic raising of the last note of a question, whether by whole or half step (the interrogation) appears in meas. 4. Adam's reply is almost stammered, broken by rests; his "abscondi me", meas. 7-8, lies at the lowest extreme of his range. Ties and suspensions in the continued questioning of the voice of God (meas. 18,21-22, 23-24) contribute to the feeling of languor and grief, while Adam's rejoinder is almost a monotone, again broken by rests, meas. 25-28. God's questioning of Eve is syncopated and considerably more peremptory; she responds disingenuously with a lilting diatonic theme. Her description of the tree is embellished with a turn figure, meas. 36, and a skip of a minor seventh conveys her amazement at how the serpent deceived her. Then God proceeds to pronounce the curse, naturally in an ascending chromatic line.

The final section begins with the entrance of the *basso* - Satan - heard from for the first time. He repeats the word "*decepi*" over thirty times. The two upper voices (Adam and Eve) have an imitative duet; the text is an affecting "*O vos omnes infelices, miserere nostri*," while the tenor (God) declaims "*Misereor et miserebor*" in stately quarter notes. The *basso* line acts as a pedal point, frequently supporting second inversions, not commonly used in the other motets. In many ways, the motet represents Beria at his finest, not just using the overworked musical vocabulary of the day, but imbuing each vocal line itself with the desired affect and then bringing them all together with dramatic intensity and expressiveness.

15) Dulcis Amor Jesu (canto, alto, tenore, basso, b.c. - Dorian mode):

This is one of the most archaic of the motets. Each of the four voices makes its predictable entry; suspensions follow one another with almost metrical regularity. A homophonic chordal passage hammers out the title, in what is a device dating back to Dufay. The counterpoint is traditional and the organ is almost always a mere duplication of the bass voice. Rhythmically, the dotted patterns, "straight" and Lombardic, are more modern. At meas. 31, there is the descending chromaticism for the word "Langueo," and each time it appears it is inflected the same way. The cadence is the authentic, with the unusual 4-3 suspension.

16) O Jesu, O Bone Jesu (duoi soprani, alto, tenore e basso, b.c. - transposed Dorian mode):

This, too, is far less venturesome than the dialogue or two part motets. The dissonance of the lowered second in meas. 2 is dramatic; in the canto, we find one of Beria's infrequent échapées. And it is only in this motet that we find that very modern device, the "sighing" figure; at meas. 25, the quinto breaks the word "sospirat" with an eighth rest and each voice uses the device in turn. But once again the identification of the bass voice with the organo line renders the motet more like a conventional four-voiced polyphonic setting of the stile antico.

APPENDIX I

TRANSLATIONS

TEXT TRANSLATIONS

1) *O Quam Suavis* Est, Domine, spiritus tuus, qui ut dulcedinem tuam in filios demonstrares, pane suavissimo de caelo praestito, esurientes reples bonis, fastidiosos divites dimittens inanes. Alleluia.	1) How sweet, O Lord, is Thy spirit who, to show Thy sweetness to thy sons sendest them from Heaven a most sweet bread, filling the hungry with good things and sending the rich away empty. Alleluia.
2) *Jubilemus cantantes*, et gaudeamus, jubilantes, laetemur, exultantes, exultemur, laetantes, psallemus, gaudentes in hac die solemni sub honore S.N. cuius anima Paradisum possidet. O anima benedicta, O anima sancta, gaude et laetare, semper laetare in Domino. Alleluia.	2) Let us rejoice, singing, let us be glad, rejoicing, let us be joyful, exulting, let us sing out rejoicing on this solemn day in honor of S.N., whose soul possesses Paradise. O blessed soul, O holy spirit, rejoice and be glad, forever be glad in the Lord. Alleluia.
3) *Laetitia sempiterna* super capita Sanctorum Alleluia. Gaudete et exultate quoniam merces vestra copiosa est in Caelis. Alleluia.	3) Everlasting joy [be] upon the heads of the Saints. Alleluia. Rejoice and exult because your reward is great in Heaven. Alleluia.

4) Clamemus in Caelum, miserere nostri, Domine Deus noster, miserere nostri, Domine, quia in te speramus plentissime Salvator, salva nos redime nos, vivifica nos, per Crucem et passionem Tuam. Clamemus in Caelum, Creator omnium, Deus, tua est potentia, tua salus da pacem in diebus nostris. Ut clamantes, cantemus. Alleluia.	4) Let us cry out to the heavens, have mercy on us, O Lord our God, have mercy on us, Lord, because we hope in Thee. Most merciful Savior, save us, redeem us, restore us to life through Thy passion and cross. Let us cry out to Heaven, O God, Creator of all things; Thine is the power, thine the goodness. Give peace in our days in order that crying out, we may sing. Alleluia.
5) Exultavit cor meum in Domino et exultatum est cornu meum in Deo meo. Dilatatum est os meum super inimicos meos. Quia laetata sum in salutari tuo.	5) My heart has rejoiced in the Lord and my horn is exalted in my God. My mouth has been enlarged upon my enemies. Therefore, I will rejoice in Thy protection.
6) Venite, gentes, currite, populi. Alleluia. Et praeparate omnes qui diligitis Dominum. Alleluia. Venite et cum laetitia et gaudio, venite celebrate festum S.N., cuius anima Paradisum possidet ut ipse pro nobis intercedat apud Dominum Jesum Christum. Alleluia.	6) Come, nations, make haste all you people. Alleluia. And make ready, all you that love the Lord. Alleluia. Come with joy and rejoicing, celebrate the feast of S.N. whose soul possesses Paradise in order that he may intercede for us before the Lord, Jesus Christ. Alleluia.

7) *Ave, gratia plena,* O Maria. Dominus tecum, benedicta tu in mulieribus, O Maria.	7) Hail, full of grace, O Mary. The Lord is with thee, Blessed are you among women, O Mary.
Quis est? Quis est qui venit ad me in nomine Domini?	Who is this? Who is this who comes to me in the name of the Lord?
Audi, audi, Maria. Ego sum Gabriel, de caelo missus ut nuntiem tibi miranda. Ecce Virgo Beatissima concipies et paries filium.	Hear, hear, Mary. I am Gabriel sent from heaven that I may announce to you marvelous things. Behold, most blessed Virgin, you shall conceive and bring forth a son.
Quomodo fiet istud, Angelè Dei, quoniam virum non cognosco?	How shall this be done, Angel of God, since I do not know man?
Audi, audi, Maria. Spiritus Sanctus superveniet in te, et virtus Altissimi obumbrabit tibi. Ideo concipies et paries filium.	Hear, hear, Mary. The Holy Spirit shall rest on you and the power of the Most High shall overshadow you. Therefore, you shall conceive and bring forth a son.
Ecce ancilla Domini, fiat mihi secundum verbum tuum. O Altissime Domine, aeterne Pater, ecce ancilla Maria, dilecta sponsa. O benignissime Domine, fiat mihi secundum verbum tuum.	Behold the handmaid of the Lord, be it done to me according to your word. O Most High Lord, eternal Father, behold the handmaid Mary, cherished spouse. O most loving Father, be it done to me according to your word.

8) *O Magnum Sacramentum* et admirandum Convivium, passionis ejus, in quo Christus sumitur, recolitur memoria passionis eius. Mens impletur gratia. Alleluia. Et futurae gloria nobis pignus datur. Alleluia.	8) O great Sacrament, O marvelous banquet, in which Christ is received, the memory of his passion renewed, the mind filled with grace and a pledge of future glory given to us. Alleluia.
9) *Praeparate corda vestra* et servi illi soli, et liberavit, de manibus inimicorum vestrorum. Convertemini ad eum in toto corde, ne auferte deos alienos de medio vestri.	9) Prepare your hearts and serve Him alone, and He will free you from the hands of your enemies. Be converted to Him with all your heart, do not witness to false gods in your midst.
10) *Habete fiduciam*, nolite timere. Domine, si tu es, iube me venire ad te super aquas. Veni, veni. Super aquas. Domine, salvum me fac. Modicae fidei, quare dubitasti?	10) Have courage, fear not. Lord, if it be you, bid me come to you upon the waters. Come, come. Upon the waters. Lord, save me. O ye of little faith, why did you doubt?
11) *Qualis est dilectus* meus candidus et rubicundus et millibus electus. Dilectus meus, sponsus est desirabilis, totus est desiderabilis; descendit in hortum suum ut candida colligat lilia. Veni, dilecta mi. Egrediamur et videamus si flores fructus partiriunt. Ecce tu pulcher es, dilecte mi.	11) What manner of one is my beloved, white and ruddy, chosen out of thousands. My beloved is most desirable, totally desirable. He is gone down into his garden to gather white lilies. Come, my beloved. Let us go forth and see if the flowers have put forth fruit. Behold thou art all beautiful, my beloved.

12) Gustate et videte quoniam suavis est Dominus: beatus vir qui sperat in eo. Timete Dominum, omnes sancti eius, quoniam non est inopia timentibus eum.	12) Taste and see that the Lord is kind; blessed the man who hopes in him. Revere the Lord, all you holy ones, for nothing is lacking to them who fear him.
13) O Amantissime Jesu, o desideratissime Jesu, o mitissime Jesu, admitte me intrare in numero electorum tuorum. O Jesu, salus in Te credentium, infunde in me gratiam sapientiam, caritatem, castitatem, humilitatem.	13) O most loving Jesus, O most yearning Jesus, O most humble Jesus, grant that I may enter into the number of your chosen ones. O Jesus, strength of those who believe in you, pour forth in me the grace of wisdom, charity, purity and humility.
14) O Miserrime Adam, ubi es?	14) O most wretched Adam, where are you?
Vocem tuam audire timui, et abscondi me, Domine.	I fear to hear your voice and I have hid myself, Lord.
Quare abscondisti te, O infelix Adam?	Why have you hidden, O unhappy Adam?
Aperti sunt oculi mei et vidi quod nudus essem, O Creator optime.	My eyes have been opened and I see that I am naked, O most worthy Creator.
Quis indicavit tibi quod nudus esse, nisi quia ex ligno vetito comedisti? Quare comedisti?	Who has told you that you are naked, unless you have eaten from the forbidden tree? Why did you eat?
Mulier quam dedisti mihi sociam dedit, et comedi.	The woman whom you gave me as companion gave me and I ate.

O superba mulier, nimis infelix, quare hoc fecisti?	O proud woman, forever unhappy, why have you done this?
Videbatur quod lignum esset bonum advescendum, aspectu delectabile, sic Serpens decepit me.	It seemed that the tree would be good and wisdom-bearing, of delightful appearance -- thus did Satan deceive me.
Quia hoc fecisti, O callidior Serpens O nimis infelix Eva, O miseriime Adam, in sudore vultu tui vesceris pane tuo, in dolore paries, maledictus eris inter omnia animalia terrae.	Because you did this, O cunning Serpent, O ever unhappy Eve and most wretched Adam, you will bring forth your bread in the sweat of your brow, in sorrow you will bear children, you will be cursed by all things living on earth.
Decepi, decepi, decepi, etc. (The basso, Satan, merely repeats the single word, from this point to the end.)	I have deceived.
O vos omnes infelices, miserere nostri.	O all you who are unhappy have pity on us.
Misereor et miserebor.	I have pity and I will have pity.
15) Dulcis Amor Jesu, dilecte mi, dulce bonum, dilecte mi. Moriar pro te, sagittis tuis confige me, langueo pro te, sagittis tuis confige me. O mi Jesu, tu spes, tu vita, tu lux, tu spes, tu bonitas infinita.	15) O Jesus sweet love, My beloved, sweet good, my beloved. I would die for Thee, pierce me with Thine arrows, I languish for Thee, pierce me with Thine arrows. O my Jesus, Thou hope, Thou life, Thou light, Thou hope, Thou Infinite goodness.

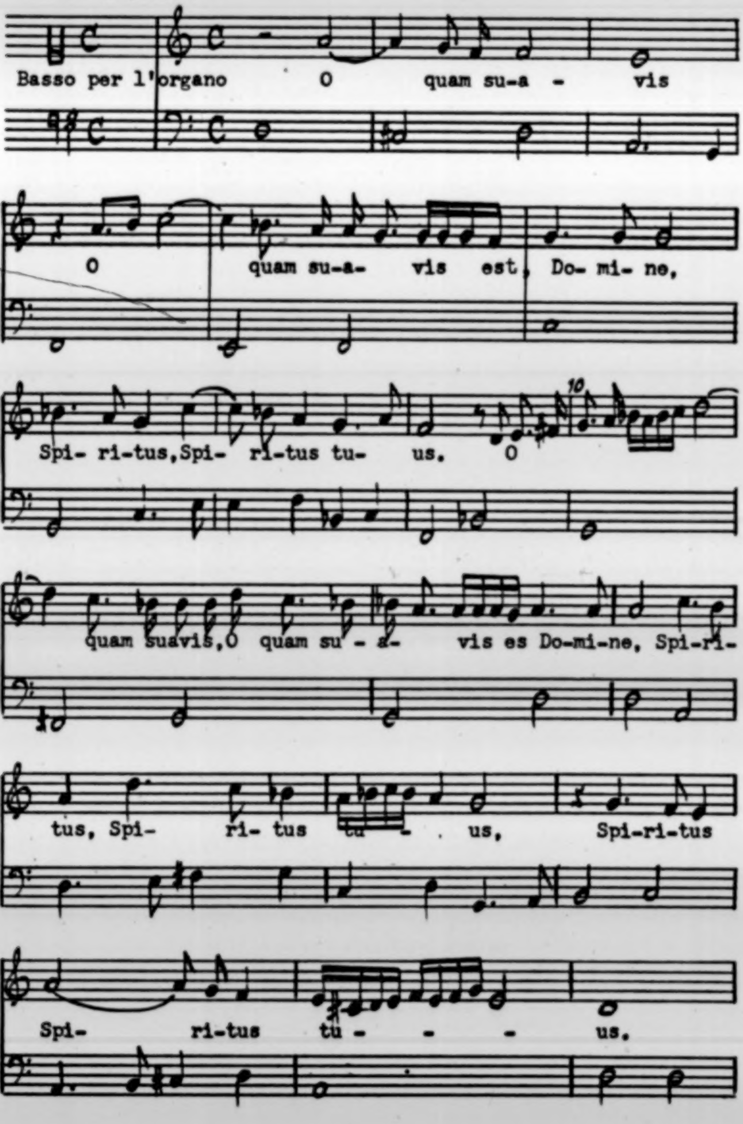
16) O Jesu, O bone Jesu, pro Te cor meum ardet. Ad Te sospirat vita mea. Roto, precor, rogo dissolvatur, O Jesu, caro mea, ut tecum fruar aeterna vita.

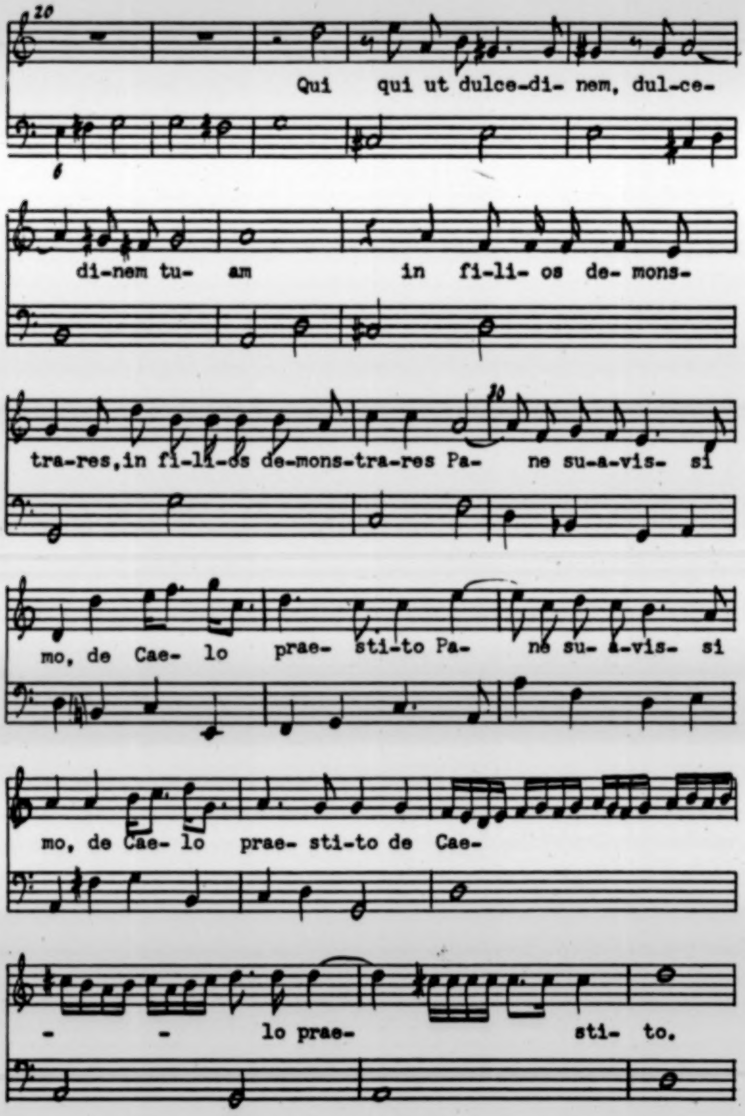
16) O Jesus, O good Jesus, for Thee my heart burns. I ask, I pray, I ask that my flesh may be dissolved in order that I may flourish with Thee in eternal life.

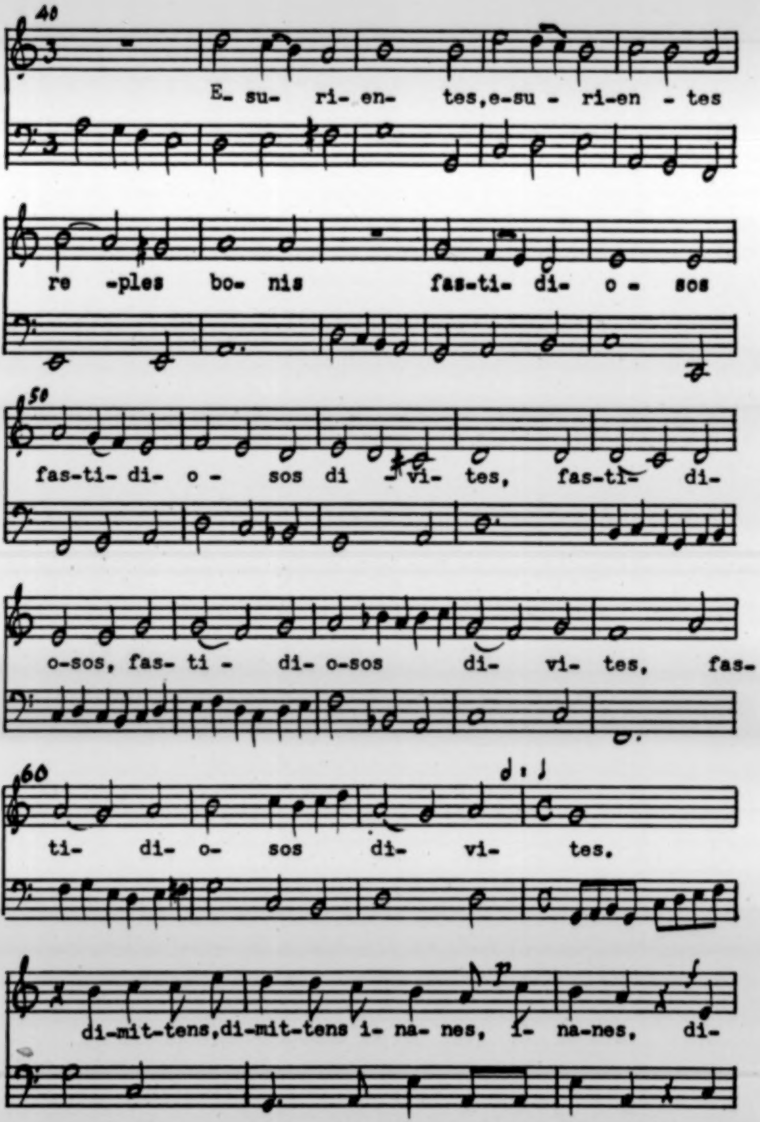
APPENDIX II

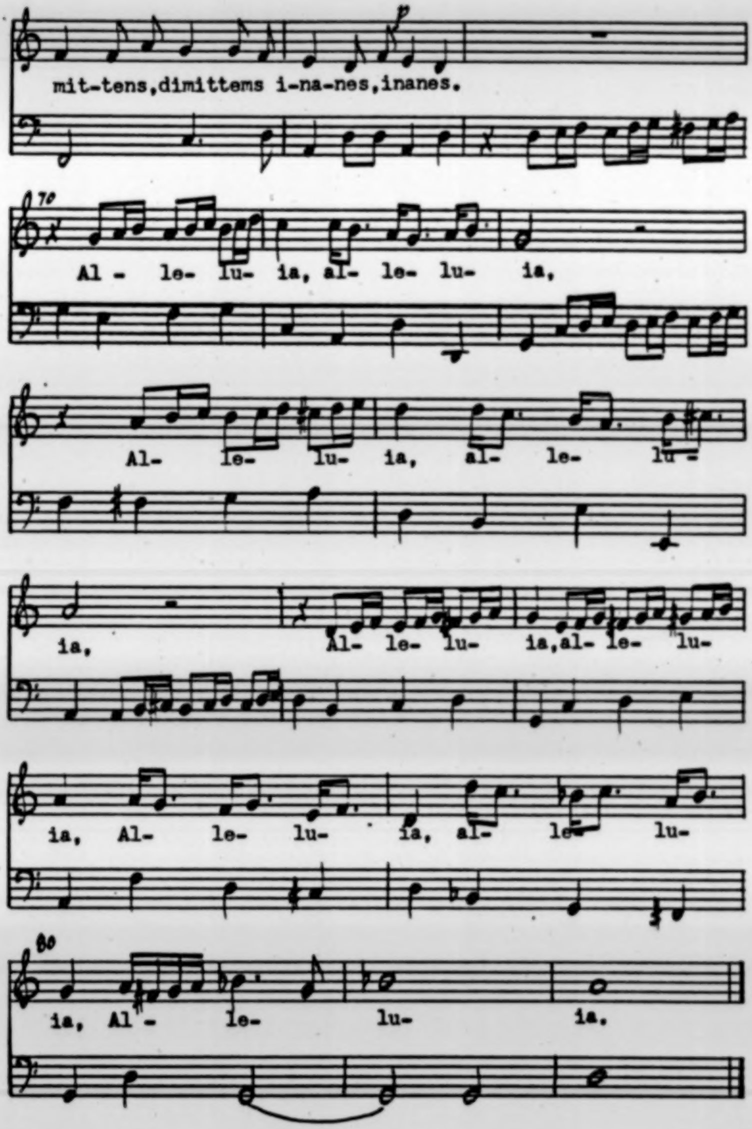
TRANSCRIPTIONS

O Quam Suavis

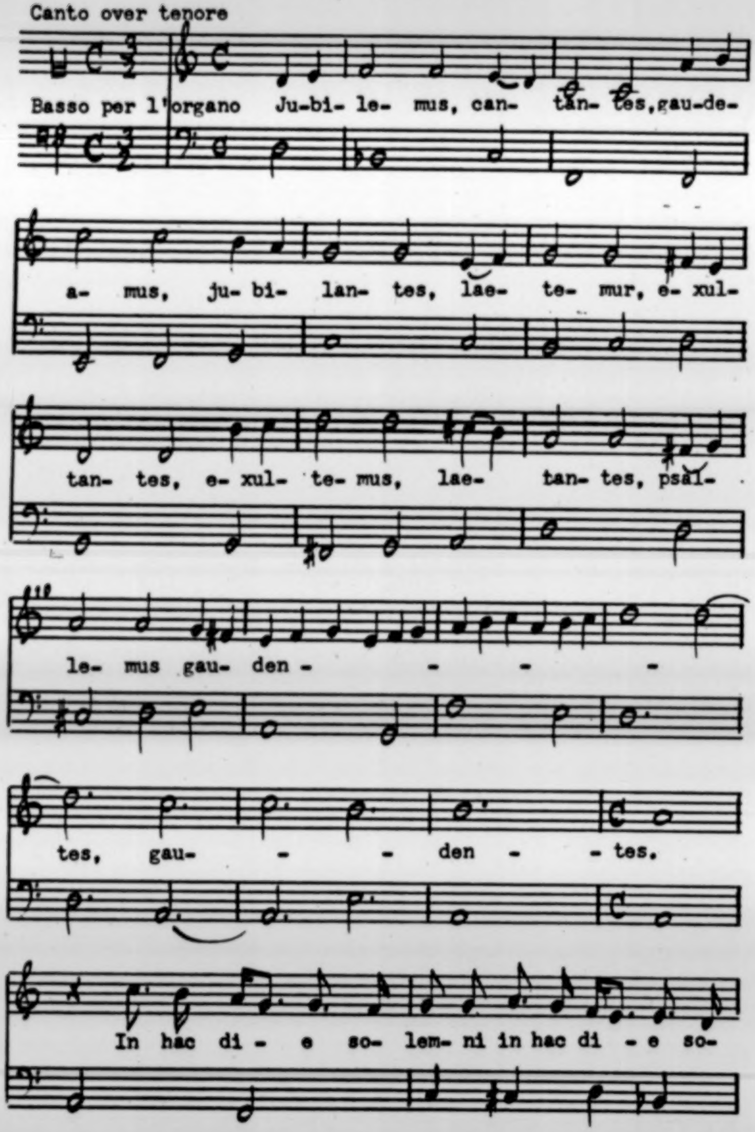

Canto over tenore
Basso per l'organo
O quam su-a - vis
O quam su-a- vis est, Do- mi- ne,
Spi- ri-tus,Spi- ri-tus tu- us, O
10
quam suavis,O quam su - a- vis es Do-mi-ne, Spi-ri-
tus, Spi- ri- tus tu - us, Spi-ri-tus
Spi- ri-tus tu - - - us.

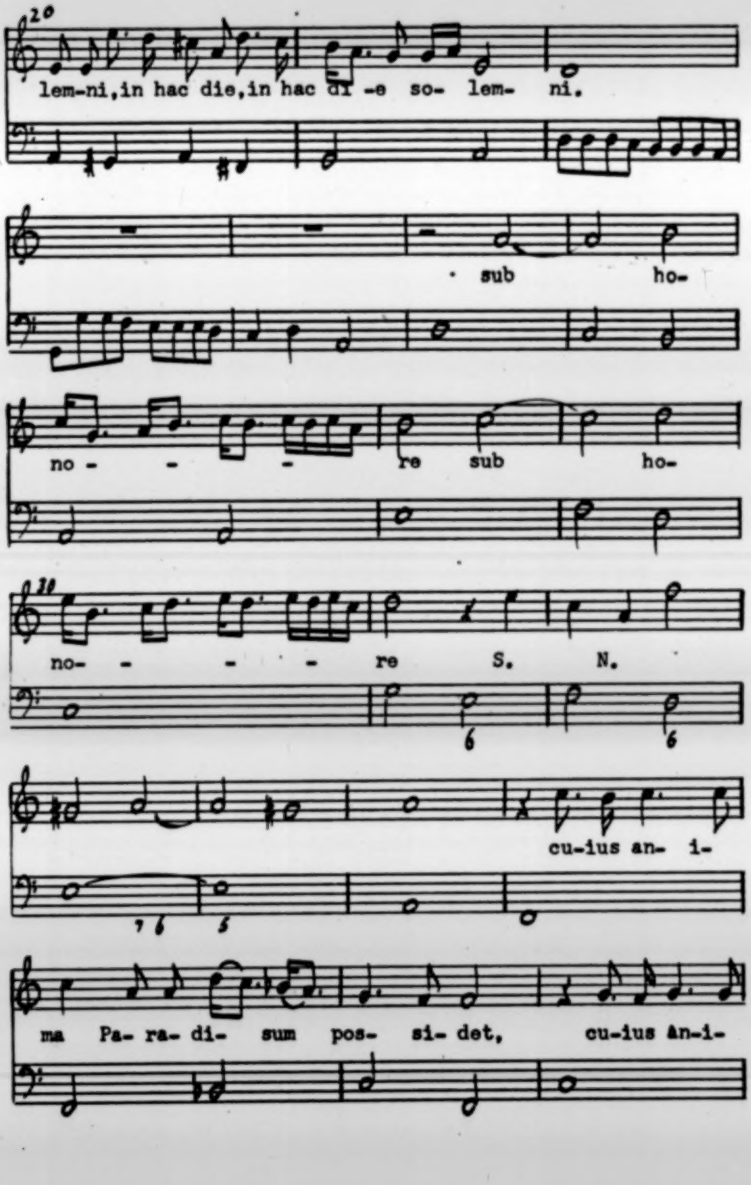

20
Qui qui ut dulce-di- nem, dul-ce-
6
di-nem tu- am in fi-li- os de- mons-
30
tra-res, in fi-li-os de-mons-tra-res Pa- ne su-a-vis- si
mo, de Cae- lo prae- sti-to Pa- ne su- a-vis- si
mo, de Cae- lo prae- sti-to de Cae-
- - lo prae- sti- to.

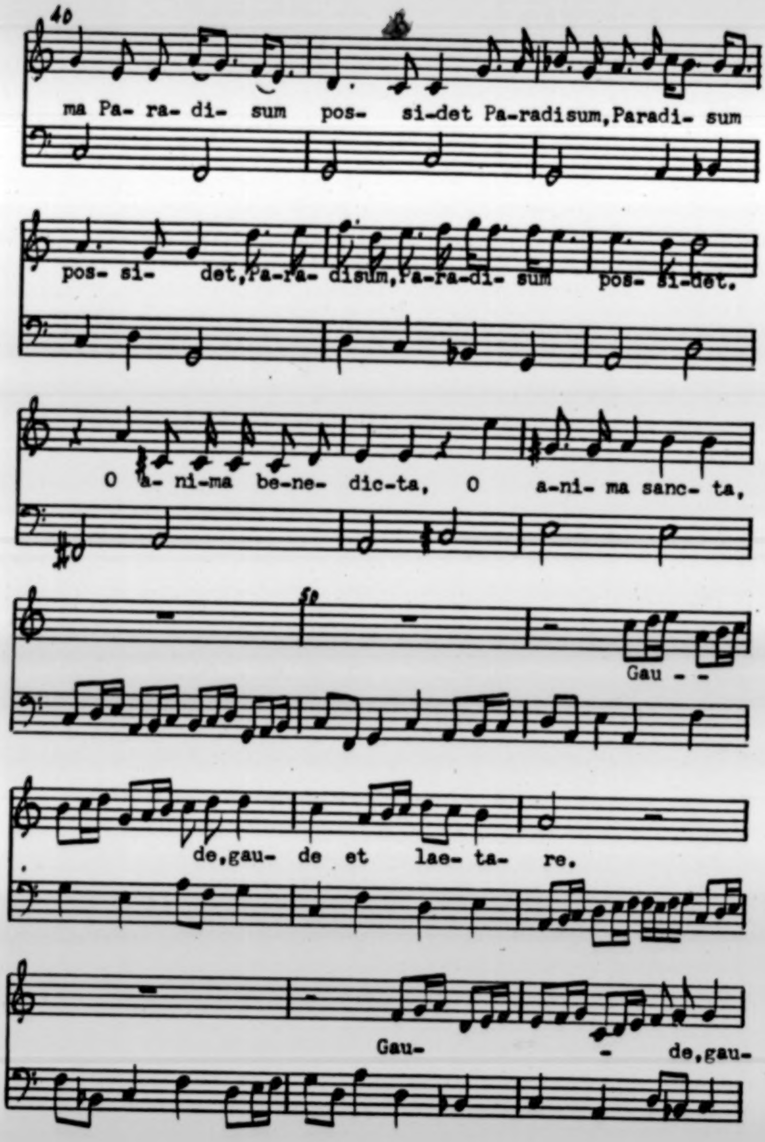

40
E- su- ri- en- tes,e-su - ri-en - tes
re -ples bo- nis fas-ti- di- o - sos
50
fas-ti- di- o - sos di - vi- tes, fas-ti- di-
o-sos, fas- ti - di- o-sos di- vi- tes, fas-
60
ti- di- o- sos di- vi- tes.
di-mit-tens,di-mit-tens i- na- nes, i- na-nes, di-
p

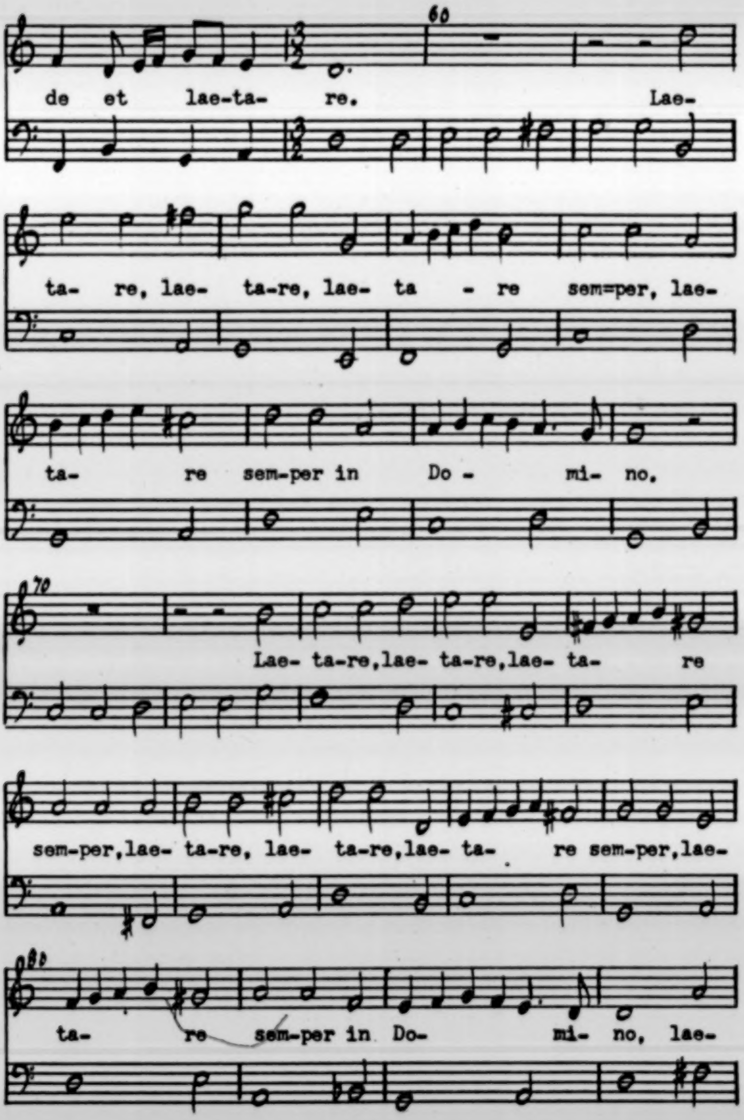

p
mit-tens,dimittems i-na-nes,inanes.
70
Al - le- lu- ia, al- le- lu- ia,
Al- le- lu- ia, al- le- lu-
ia, Al- le- lu- ia,al- le- lu-
ia, Al- le- lu- ia, al- le lu-
80
ia, Al - le- lu- ia.

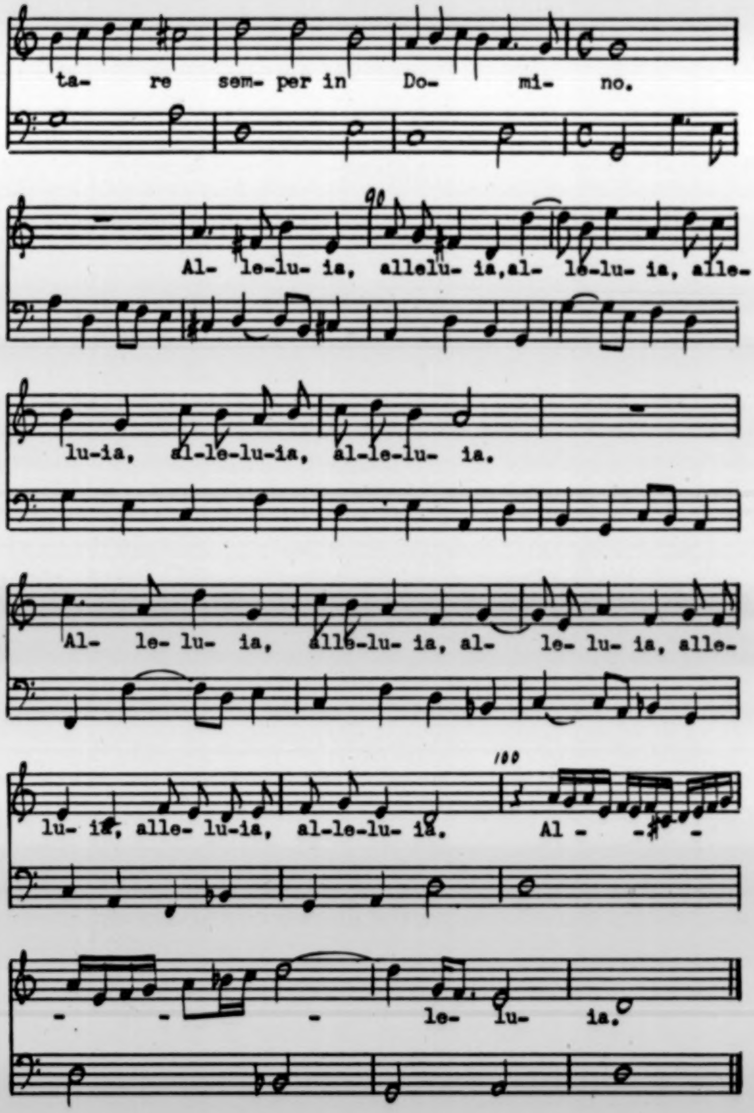
Jubilemus, Cantantes


Canto over tenore
Basso per l'organo
Ju-bi- le- mus, can- tan- tes, gau-de-
a- mus, ju- bi- lan- tes, lae- te- mur, e- xul-
tan- tes, e- xul- te- mus, lae- tan- tes, psal-
le- mus gau- den - - - -
tes, gau- - - den - - tes.
In hac di - e so- lem- ni in hac di - e so-

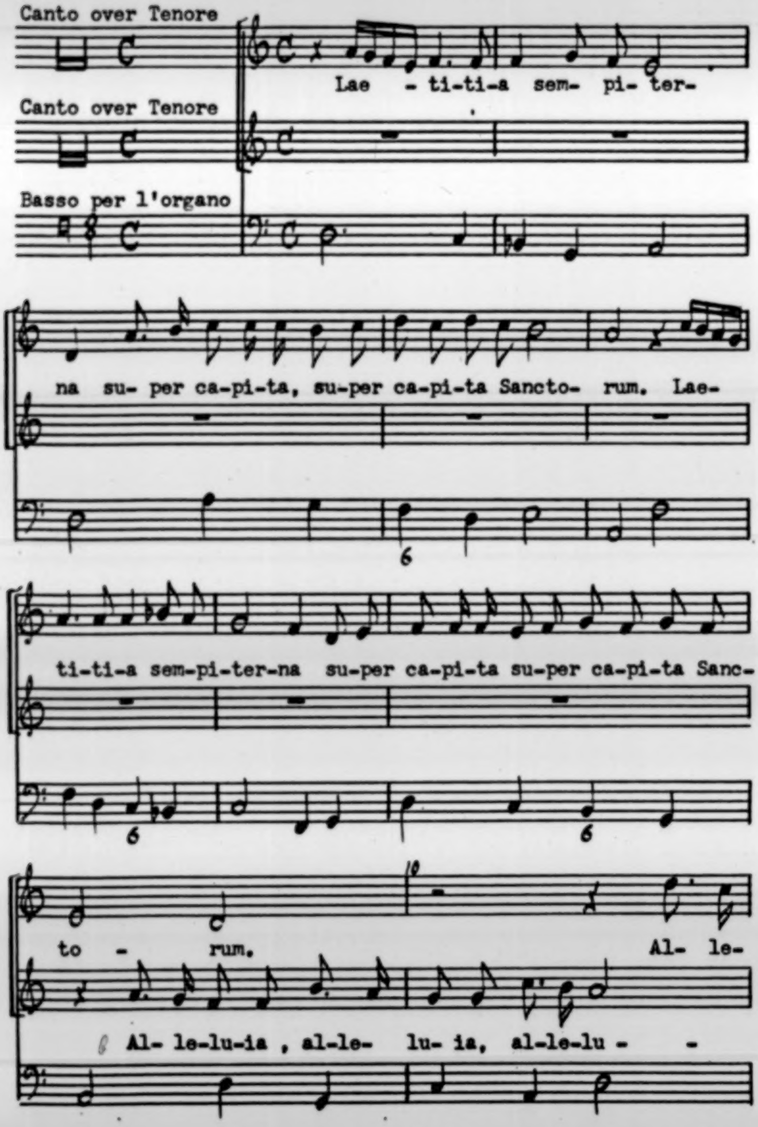

20
lem-ni, in hac die, in hac di -e so- lem- ni.
· sub ho-
no - - - re sub ho-
30
no- - - - - re S. N.
6
6
cu-ius an- i-
7 6 5
ma Pa- ra- di- sum pos- si- det, cu-ius an-i-

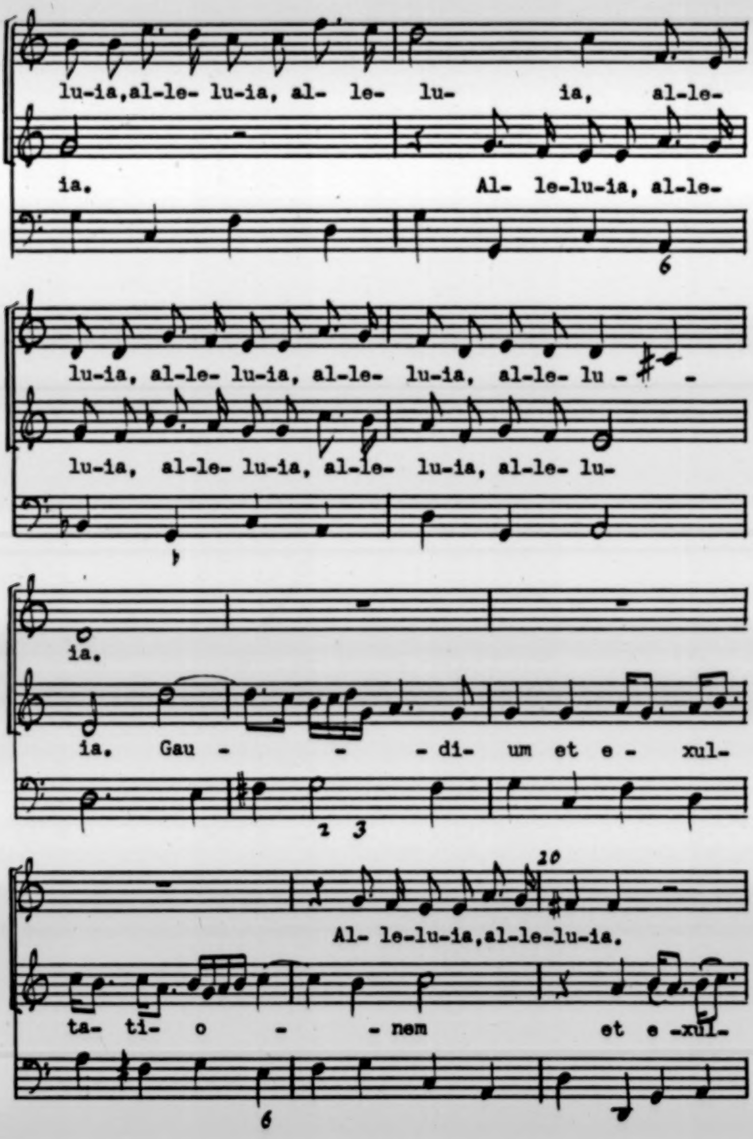

40
ma Pa- ra- di- sum pos- si-det Pa-radisum,Paradi- sum
pos- si- det,Pa-ra- disum,Pa-ra-di- sum pos- si-det.
O a- ni-ma be-ne- dic-ta, O a-ni- ma sanc- ta,
50
Gau - -
de,gau- de et lae- ta- re.
Gau- - de,gau-

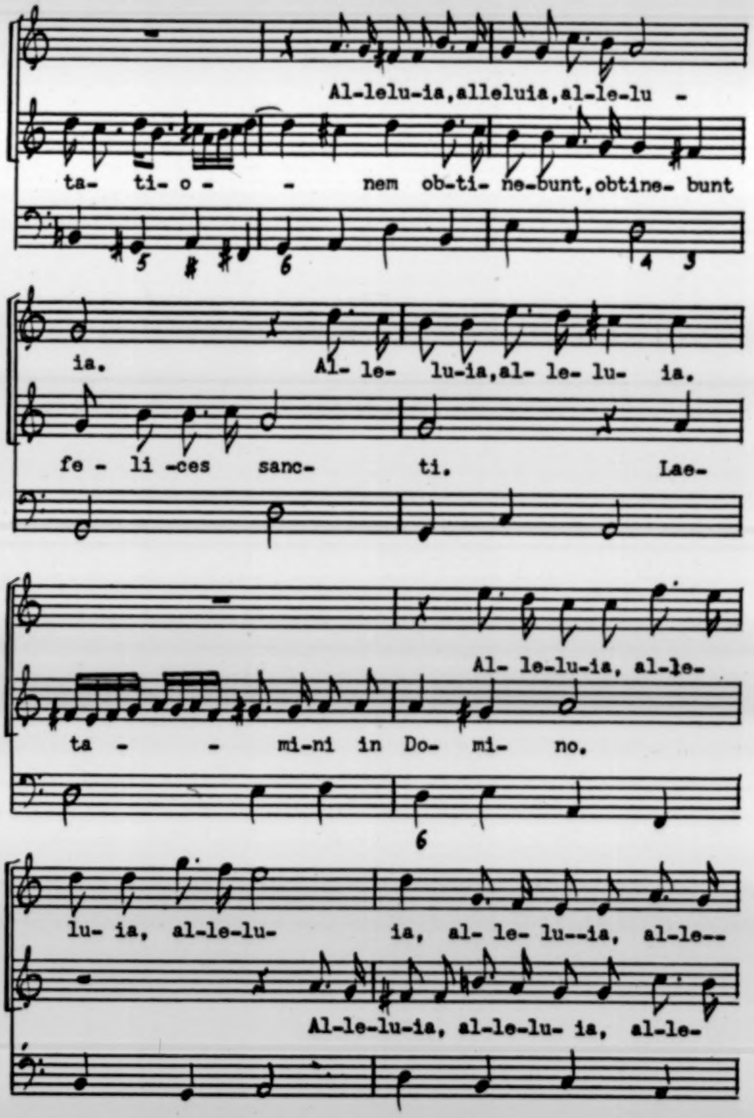

60
de et lae-ta- re. Lae-
ta- re, lae- ta-re, lae- ta - re sem=per, lae-
ta- re sem-per in Do - mi- no.
70
Lae- ta-re,lae- ta-re,lae- ta- re
sem-per,lae- ta-re, lae- ta-re,lae- ta- re sem-per,lae-
80
ta- re sem-per in Do- mi- no, lae-

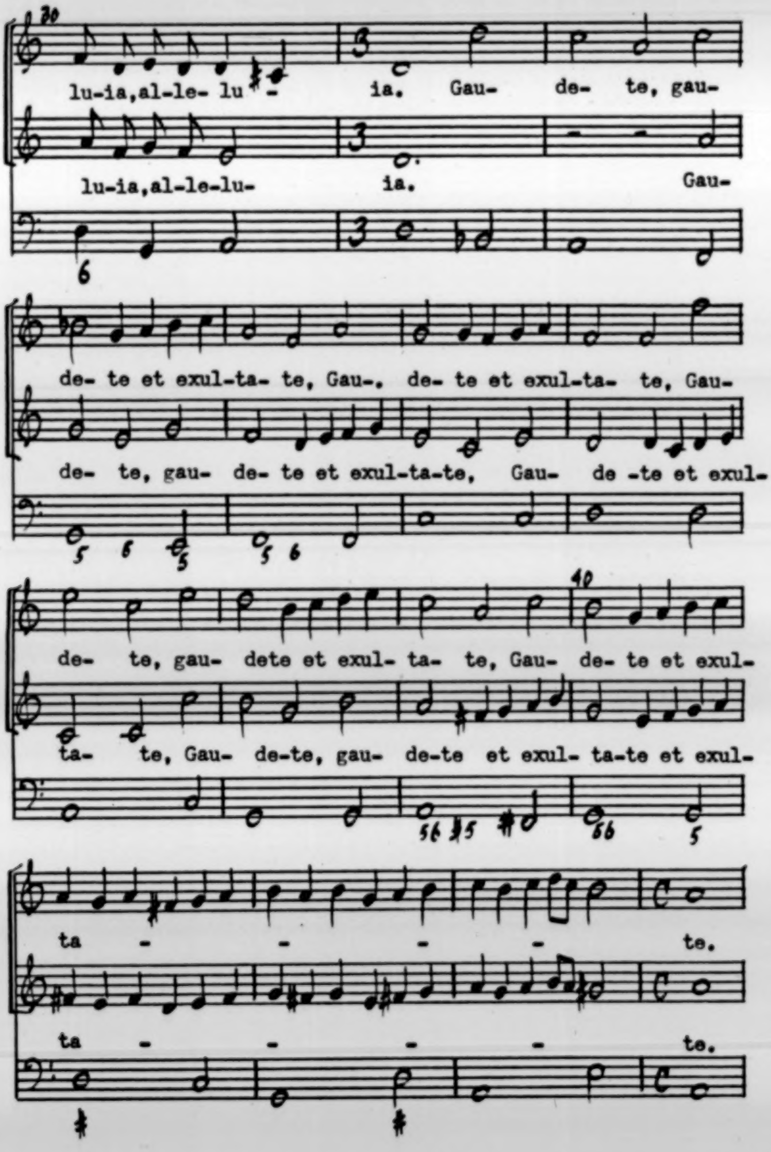

ta- re sem- per in Do- mi- no.
90
Al- le-lu- ia, allelu- ia,al- le-lu- ia, alle-
lu-ia, al-le-lu-ia, al-le-lu- ia.
Al- le- lu- ia, alle-lu- ia, al- le- lu- ia, alle-
100
lu- ia, alle- lu-ia, al-le-lu- ia. Al - - -
- - - le- lu- ia.

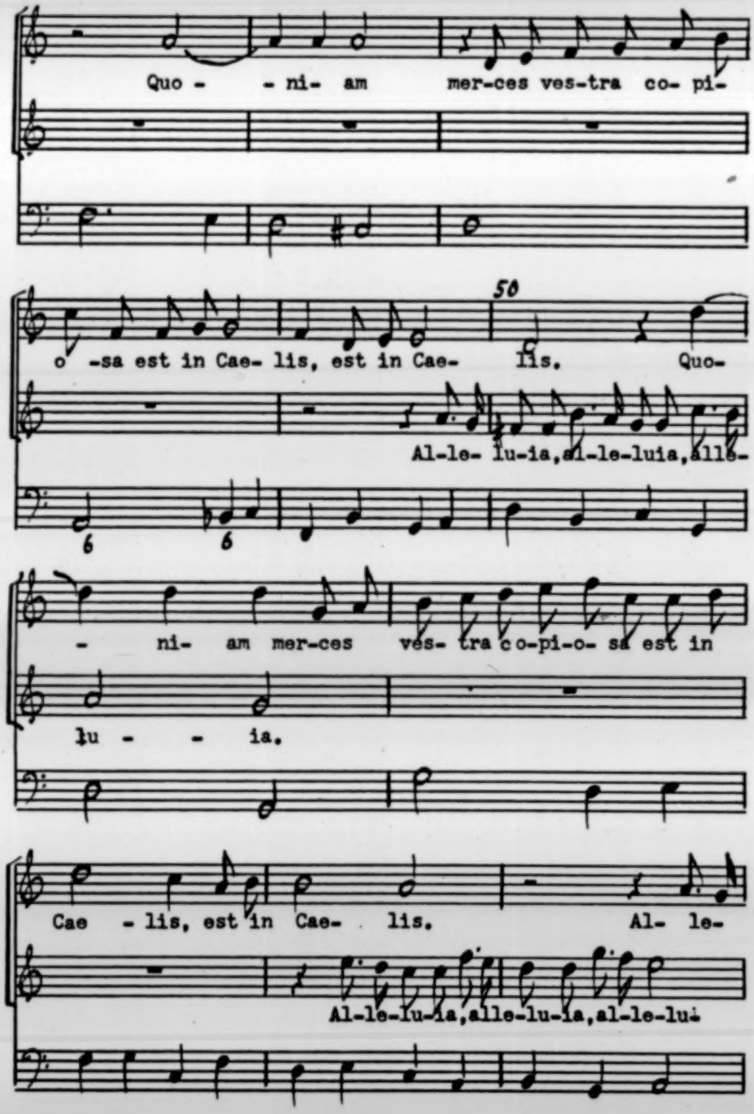
Laetitia Sempiterna

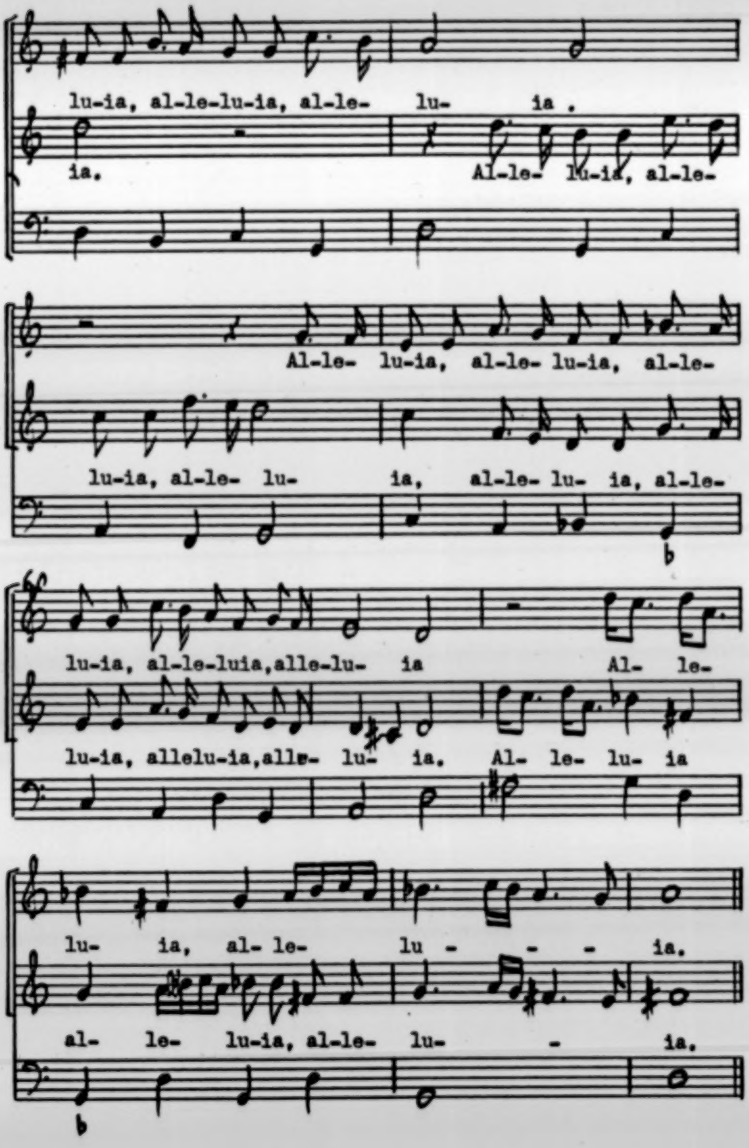

Canto over Tenore
Canto over Tenore
Basso per l'organo
Lae - ti-ti-a sem- pi- ter-
na su- per ca-pi-ta, su-per ca-pi-ta Sancto- rum. Lae-
ti-ti-a sem-pi-ter-na su-per ca-pi-ta su-per ca-pi-ta Sanc-
to - rum. Al- le-
Al- le-lu-ia , al-le- lu- ia, al-le-lu - -
6
6
6
10


lu-ia,al-le- lu-ia, al- le- lu- ia, al-le-
ia. Al- le-lu-ia, al-le-
6
lu-ia, al-le- lu-ia, al-le- lu-ia, al-le- lu - ♯ -
lu-ia, al-le- lu-ia, al-le- lu-ia, al-le- lu-
♭
ia.
ia. Gau - - - di- um et e - xul-
2 3
20
Al- le-lu-ia,al-le-lu-ia.
ta- ti- o - - nem et e -xul-
6

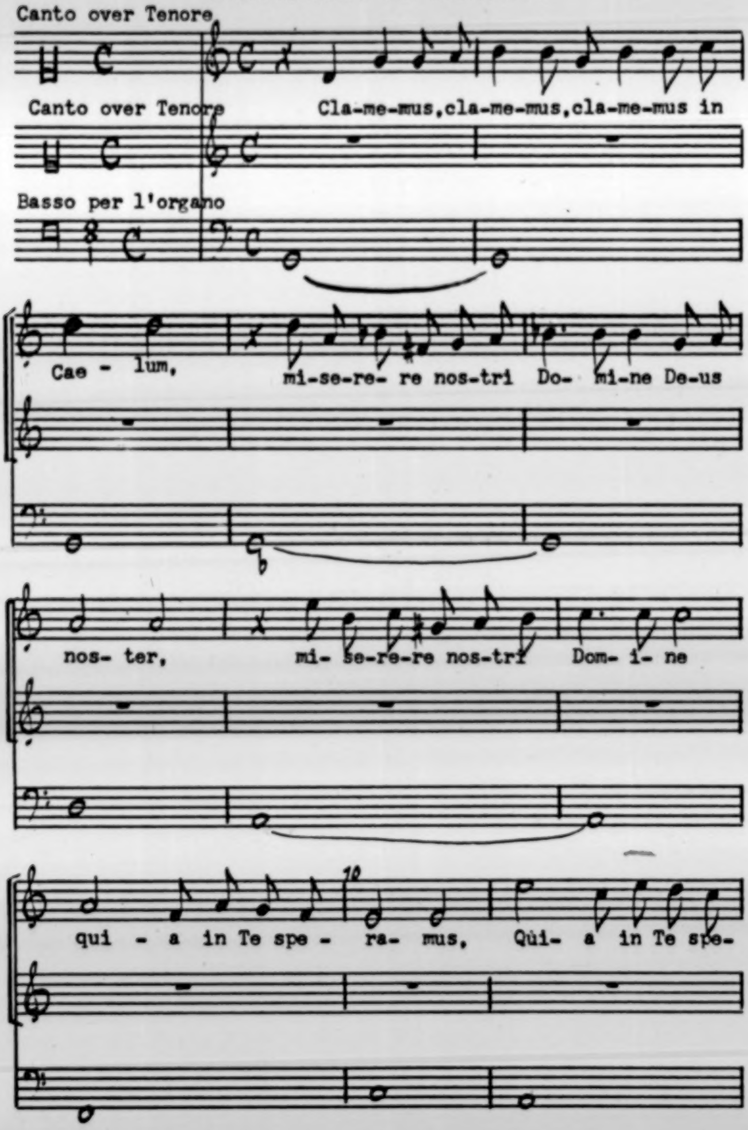

Al-lelu-ia,alleluia,al-le-lu -
ta- ti- o - - nem ob-ti- ne-bunt,obtine- bunt
5 # # 6 4 3
ia. Al- le- lu-ia,al- le- lu- ia.
fe - li -ces sanc- ti. Lae-
Al- le-lu-ia, al-le-
ta - - mi-ni in Do- mi- no.
6
lu- ia, al-le-lu- ia, al- le- lu--ia, al-le--
Al-le-lu-ia, al-le-lu- ia, al-le-

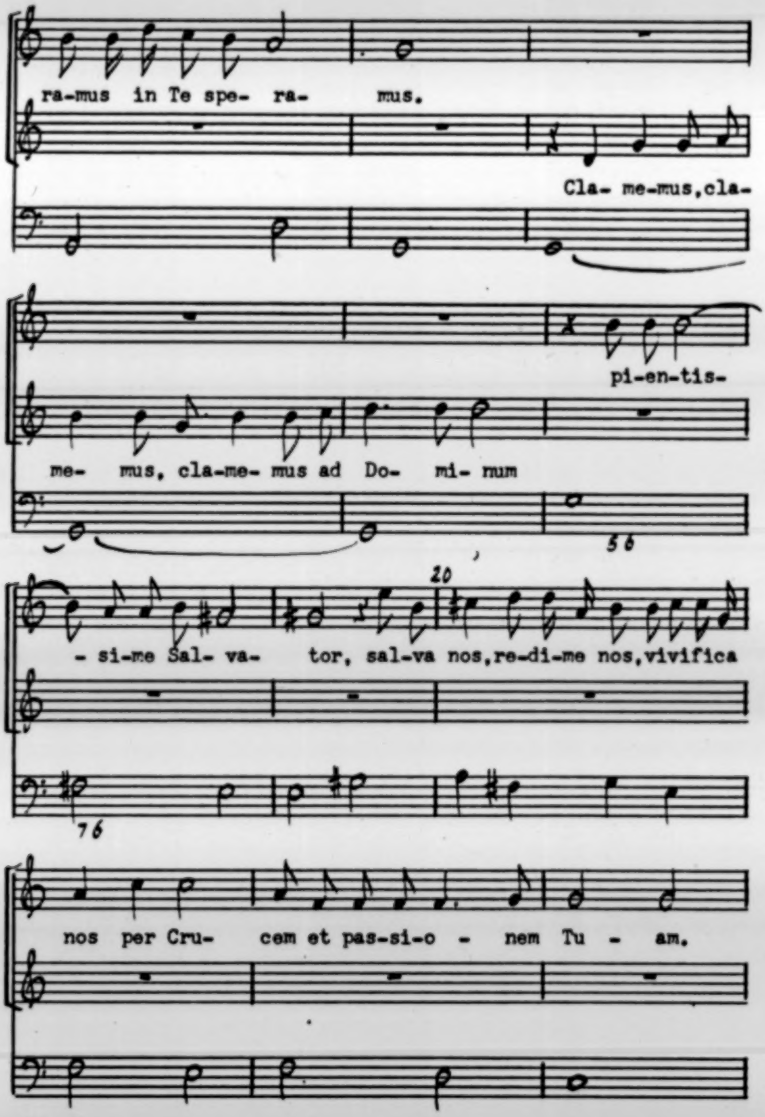

30
lu-ia,al-le- lu - ia. Gau- de- te, gau-
lu-ia,al-le-lu- ia. Gau-
6
de- te et exul-ta- te, Gau-, de- te et exul-ta- te, Gau-
de- te, gau- de- te et exul-ta-te, Gau- de -te et exul-
5 6 5 5 6
40
de- te, gau- dete et exul- ta- te, Gau- de- te et exul-
ta- te, Gau- de-te, gau- de-te et exul- ta-te et exul-
56 ♯5 66 5
ta - - - - te.
ta - - - - te.

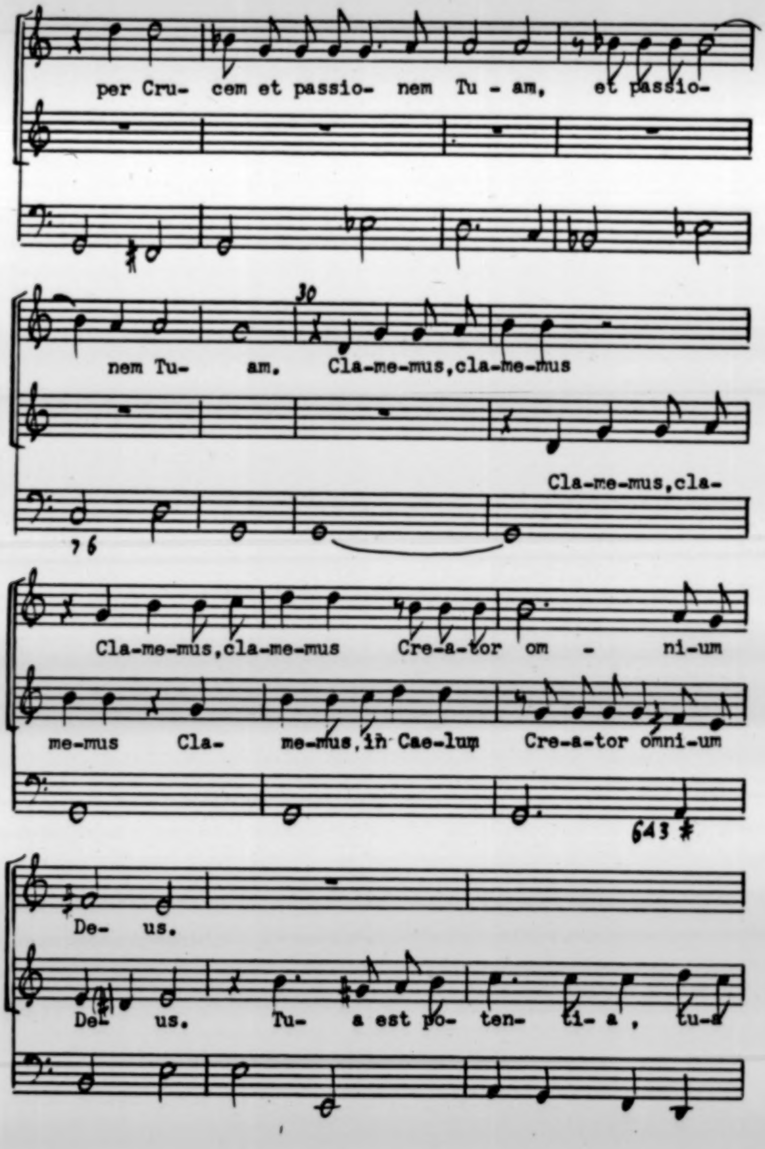

Quo - - ni- am mer-ces ves-tra co- pi-
50
o -sa est in Cae- lis, est in Cae- lis. Quo-
Al-le- lu-ia,al-le-luia,alle-
6
6
- ni- am mer-ces ves- tra co-pi-o- sa est in
lu - - ia.
Cae - lis, est in Cae- lis. Al- le-
Al-le-lu-ia,alle-lu-ia,al-le-lu-

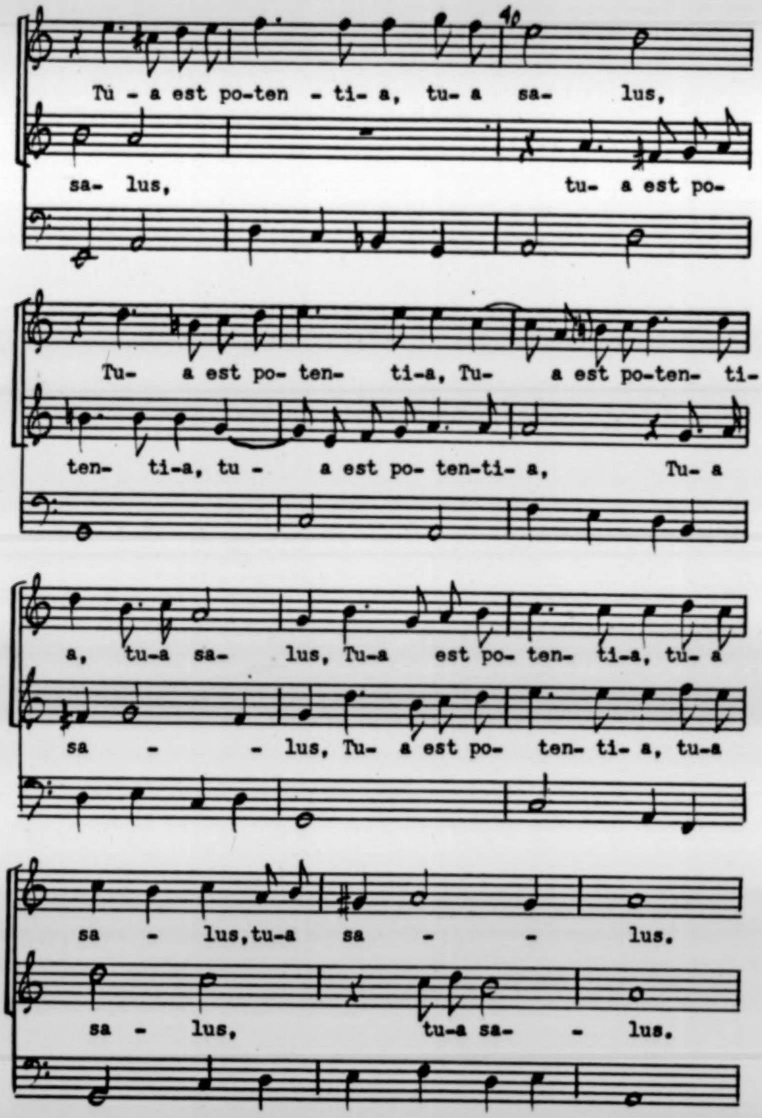

lu-ia, al-le-lu-ia, al-le- lu- ia.
ia. Al-le- lu-ia, al-le-
Al-le- lu-ia, al-le- lu-ia, al-le-
lu-ia, al-le- lu- ia, al-le- lu- ia, al-le-
60
lu-ia, al-le-luia,alle-lu- ia Al- le-
lu-ia, allelu-ia,alle- lu- ia. Al- le- lu- ia
lu- ia, al- le- lu - - - ia.
al- le- lu-ia, al-le- lu- - ia.

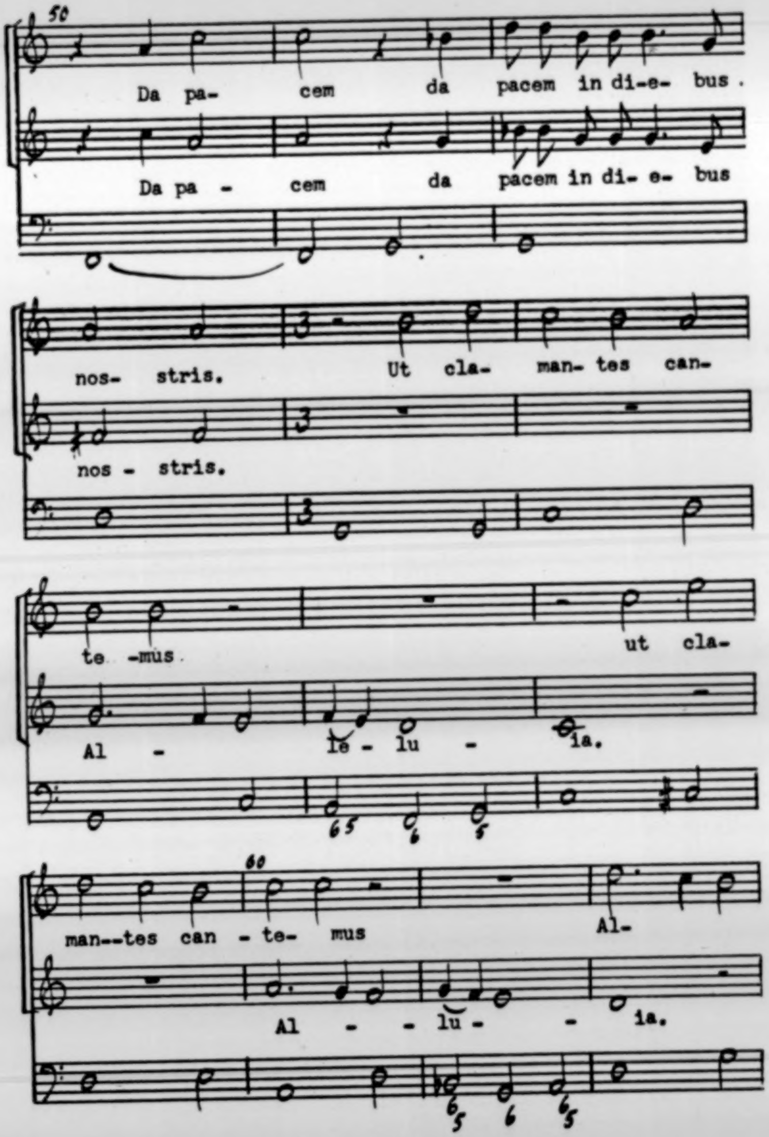
Clamemus in Caelum

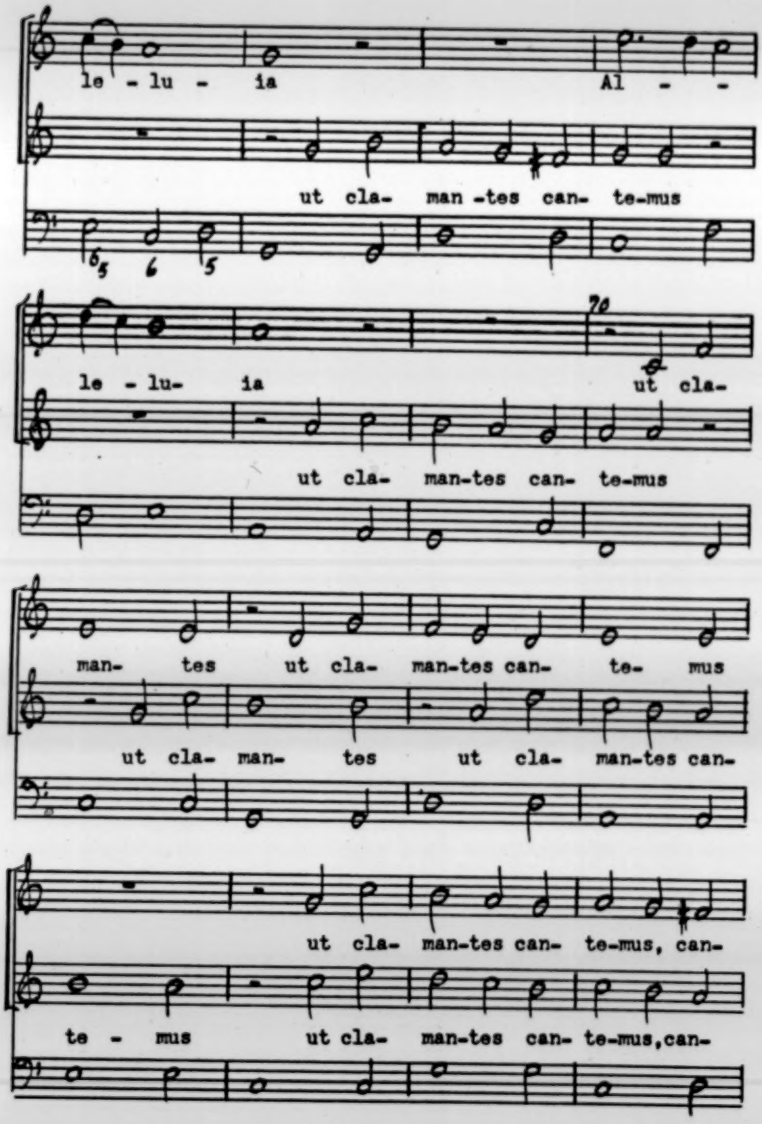

Canto over Tenore
Canto over Tenore
Basso per l'organo
Cla-me-mus, cla-me-mus, cla-me-mus in
Cae - lum, mi-se-re- re nos-tri Do- mi-ne De-us
nos- ter, mi- se-re-re nos-tri Dom- i- ne
10
qui - a in Te spe - ra- mus, Qùi- a in Te spe-

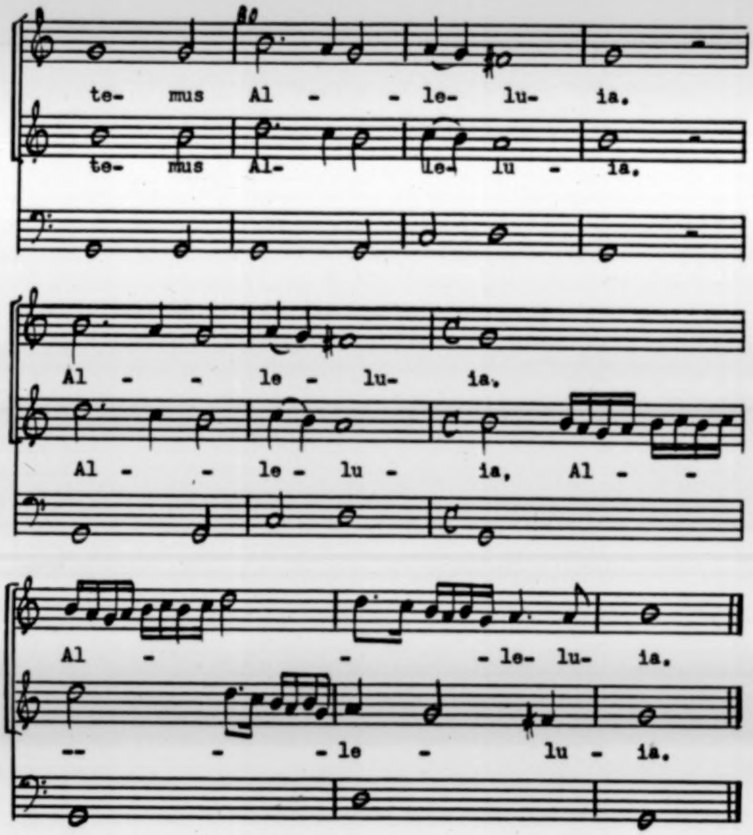

ra-mus in Te spe- ra- mus.
Cla- me-mus, cla-
pi-en-tis-
me- mus, cla-me- mus ad Do- mi- num
56
20
- si-me Sal- va- tor, sal-va nos, re-di-me nos, vivifica
76
nos per Cru- cem et pas-si-o - nem Tu - am.


per Cru- cem et passio- nem Tu - am, et passio-
nem Tu- am.
30
Cla-me-mus, cla-me-mus
Cla-me-mus, cla-
7 6
Cla-me-mus, cla-me-mus Cre-a-tor om - ni-um
me-mus Cla- me-mus, in Cae-lum Cre-a-tor omni-um
6 4 3 #
De- us.
De- us. Tu- a est po- ten- ti- a, tu-a

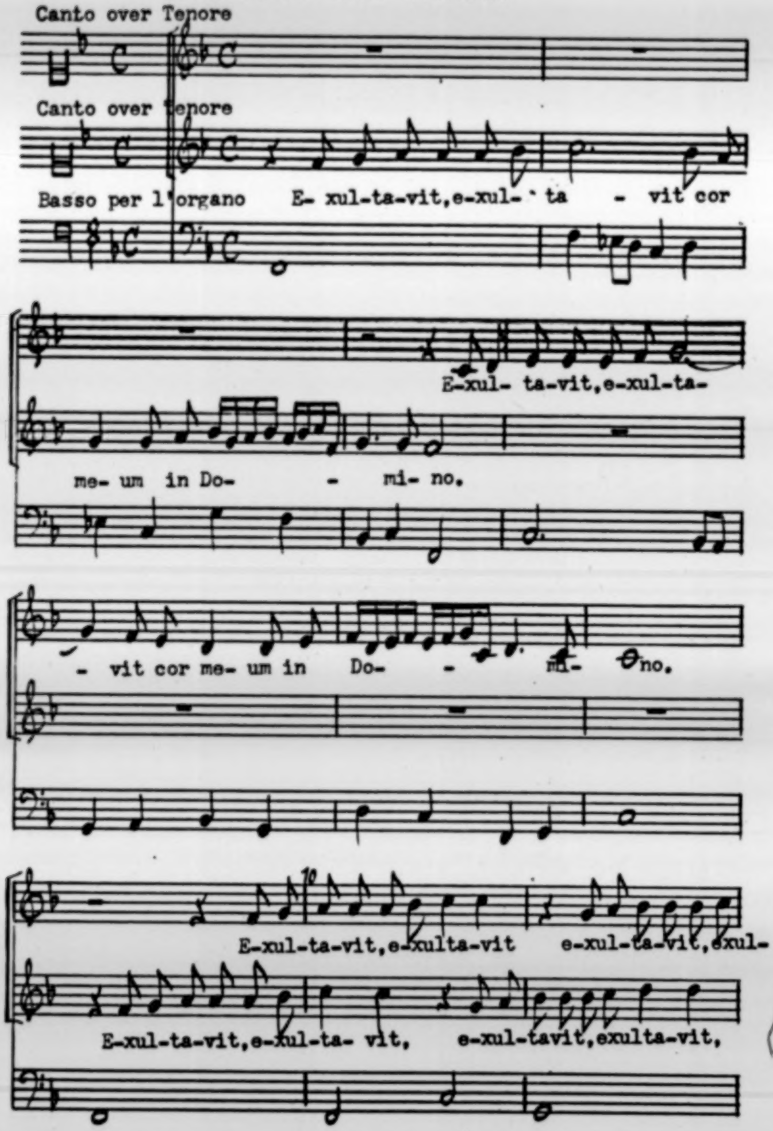

40
Tu - a est po-ten - ti- a, tu- a sa- lus,
sa- lus, tu- a est po-
Tu- a est po- ten- ti-a, Tu- a est po-ten- ti-
ten- ti-a, tu - a est po- ten-ti- a, Tu- a
a, tu-a sa- lus, Tu-a est po- ten- ti-a, tu- a
sa - - lus, Tu- a est po- ten- ti- a, tu-a
sa - lus,tu-a sa - - lus.
sa - lus, tu-a sa- - lus.

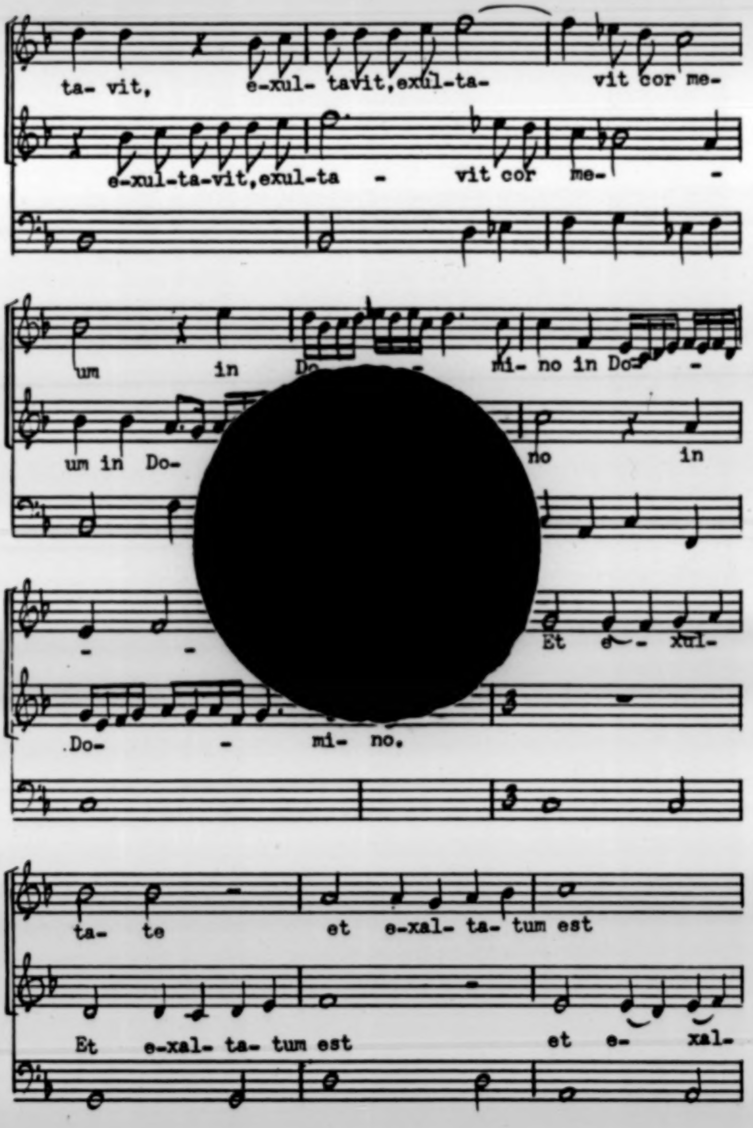

50
Da pa- cem da pacem in di-e- bus .
Da pa - cem da pacem in di- e- bus
nos- stris. Ut cla- man- tes can-
nos - stris.
te -mus ut cla-
Al - le- lu - ia.
6 5 6 5
60
man--tes can - te- mus Al-
Al - - lu- - ia.
6 5 6 6 5

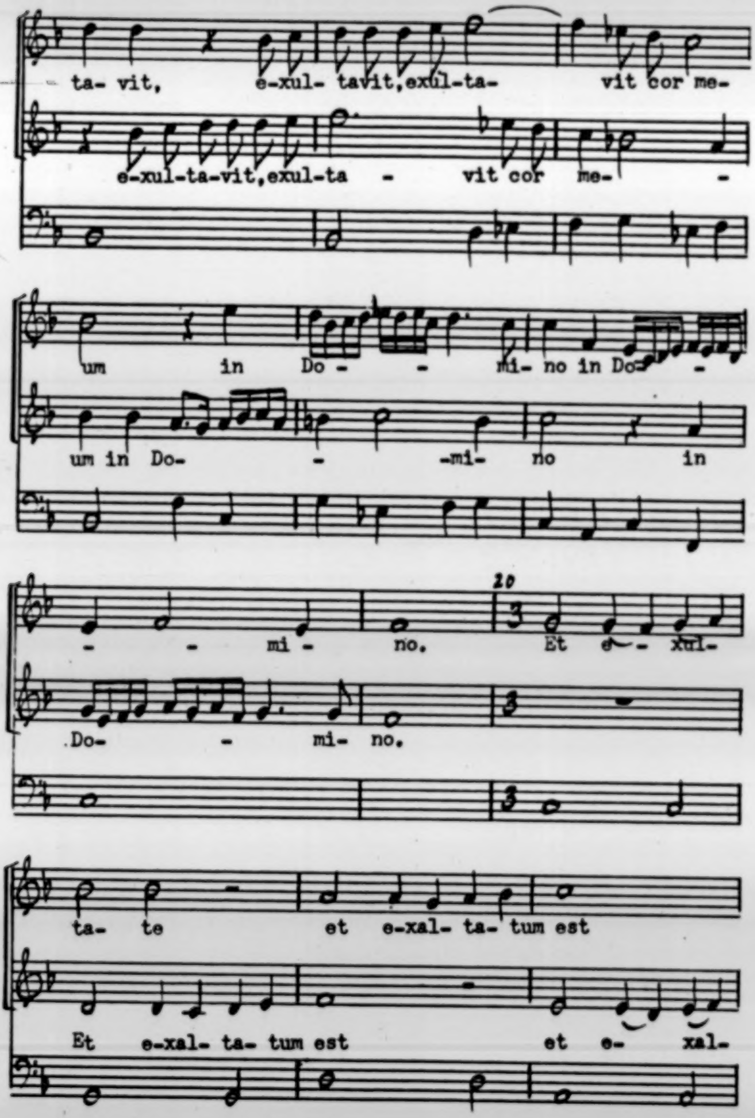

le - lu - ia Al - -
ut cla- man -tes can- te-mus
6 5 6 5
70
le - lu- ia ut cla-
ut cla- man-tes can- te-mus
man- tes ut cla- man-tes can- te- mus
ut cla- man- tes ut cla- man-tes can-
ut cla- man-tes can- te-mus, can-
te - mus ut cla- man-tes can- te-mus,can-

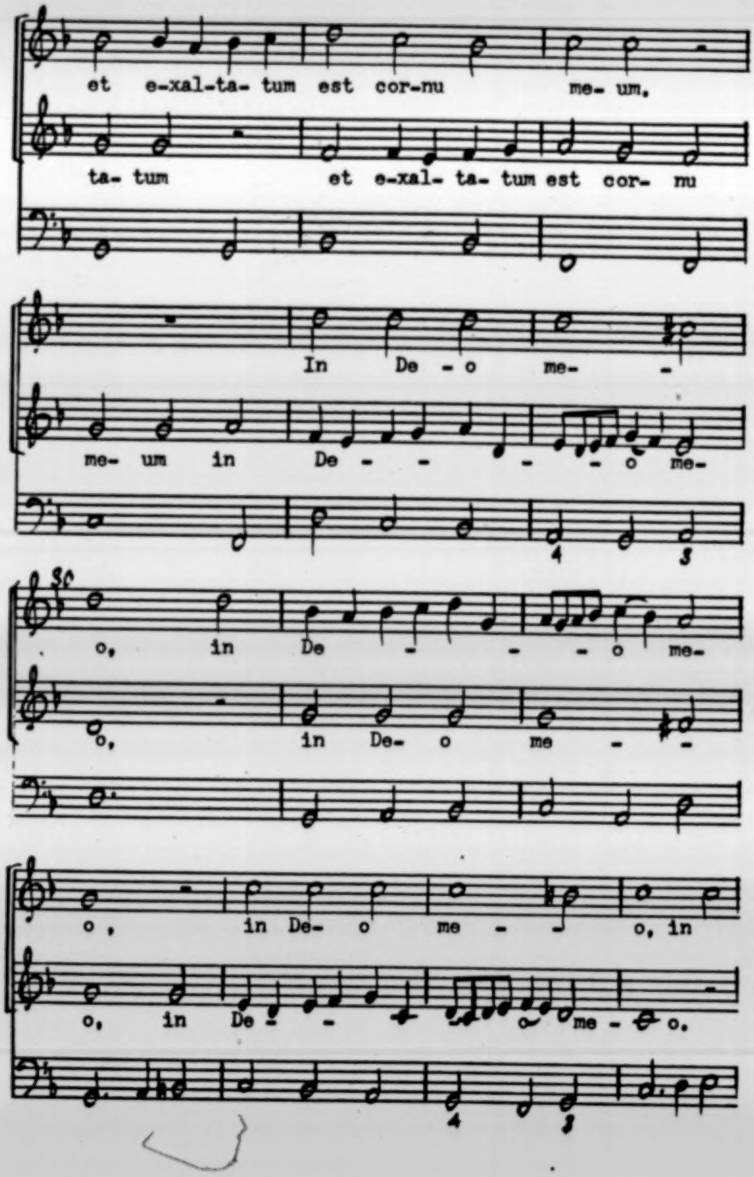

te- mus Al - - le- lu- ia.
te- mus Al- le- lu - ia.
Al - - le - lu- ia.
Al - - le - lu - ia, Al - -
Al - - - le- lu- ia.
-- - - le - lu - ia.

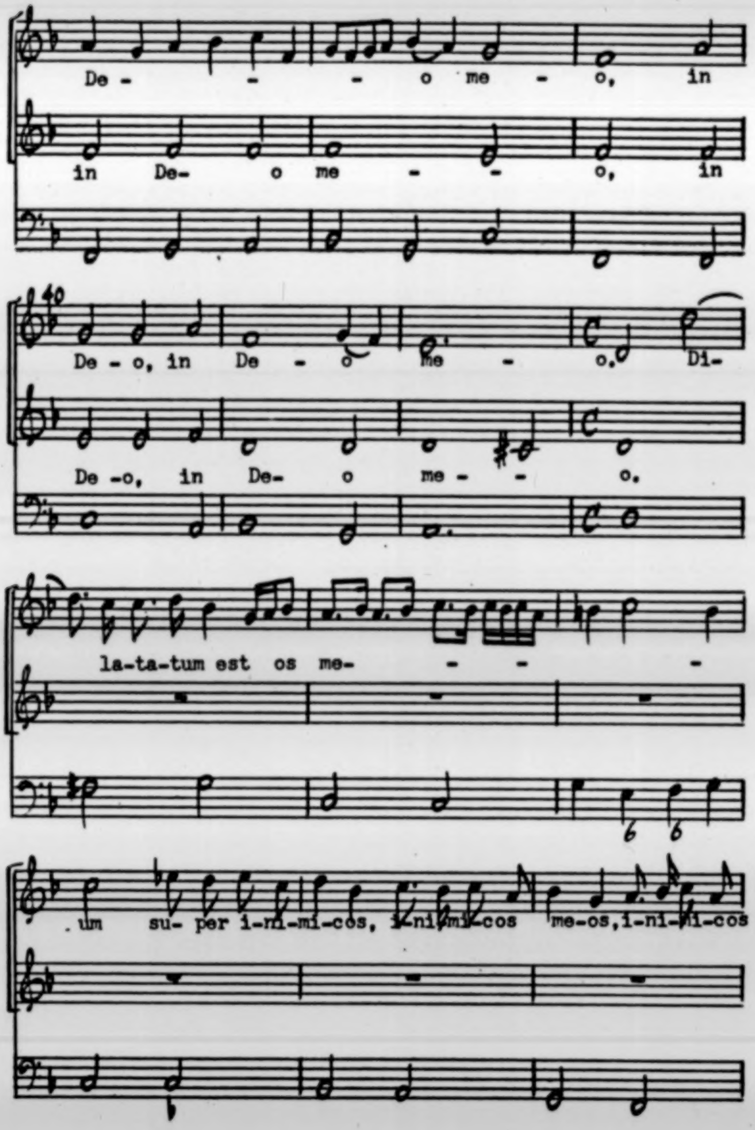
Exultavit Cor Meum

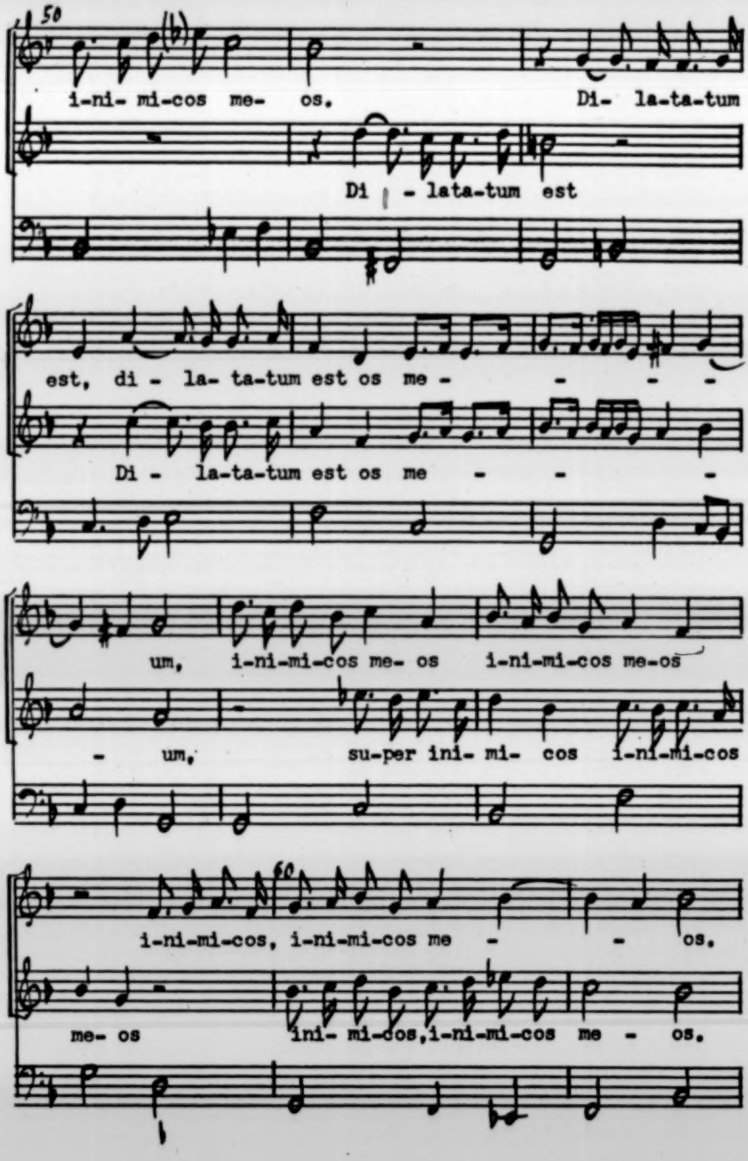

Canto over Tenore
Canto over Tenore
E- xul-ta-vit,e-xul- ta - vit cor
Basso per l'organo
E-xul- ta-vit,e-xul-ta-
me- um in Do- - mi- no.
- vit cor me- um in Do- - mi- no.
E-xul-ta-vit,e-xulta-vit e-xul-ta-vit,exul-
E-xul-ta-vit,e-xul-ta- vit, e-xul-tavit,exulta-vit,

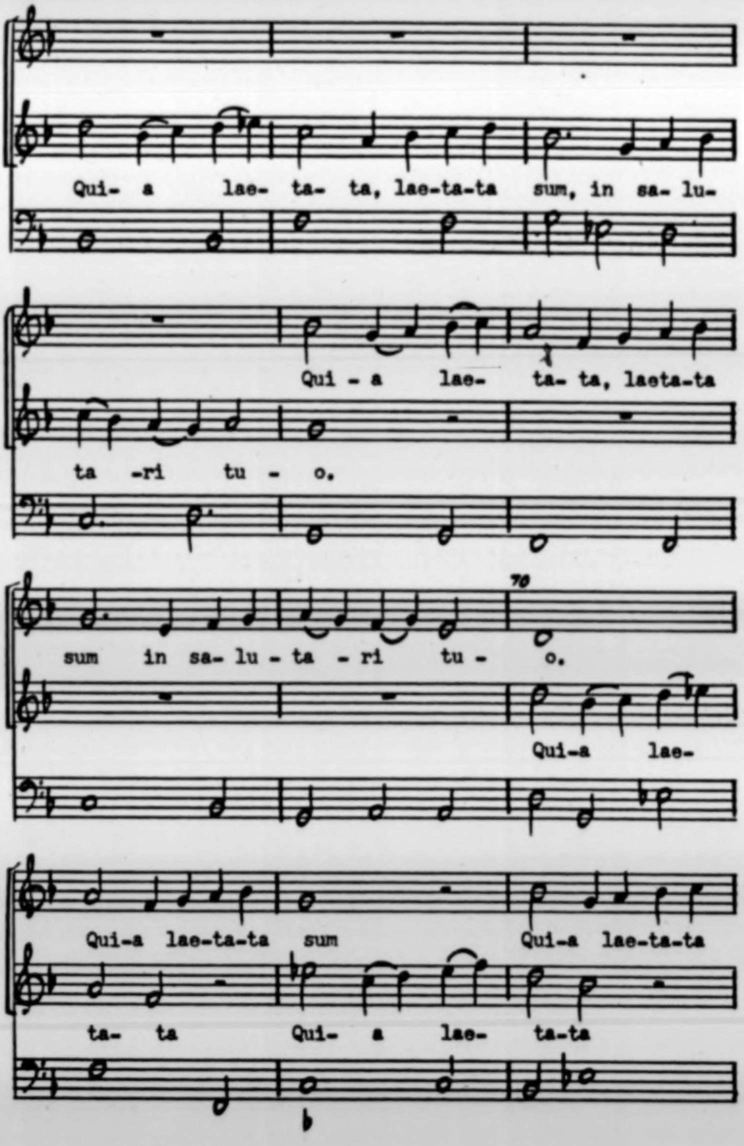

ta- vit, e-xul- tavit,exul-ta- vit cor me-
e-xul-ta-vit,exul-ta - vit cor me- -
um in Do- - mi- no in Do- -
um in Do- no in
- - Et e- - xul-
Do- - mi- no.
ta- te et e-xal- ta- tum est
Et e-xal- ta- tum est et e- xal-

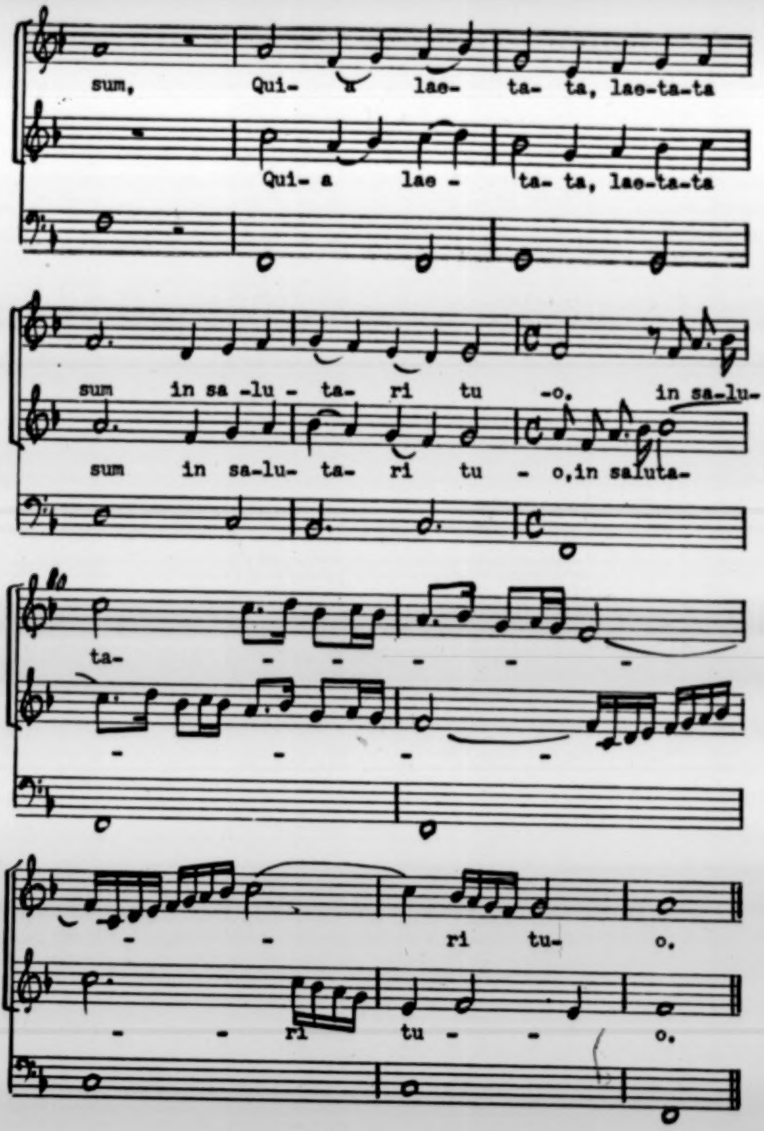

- ta- vit, e-xul- tavit,exul-ta- vit cor me-
e-xul-ta-vit,exul-ta - vit cor me- -
um in Do - - mi- no in Do- -
um in Do- - -mi- no in
- - mi - no. Et e - xul-
.Do- - mi- no.
20
ta- te et e-xal- ta- tum est
Et e-xal- ta- tum est et e- xal-


et e-xal-ta-tum est cor-nu me- um,
ta- tum et e-xal- ta- tum est cor- nu
In De - o me- -
me- um in De - - - - o me-
4 3
o, in De - - - o me-
o, in De- o me - -
o, in De- o me - - o, in
o, in De - - - - me - o.
4 3

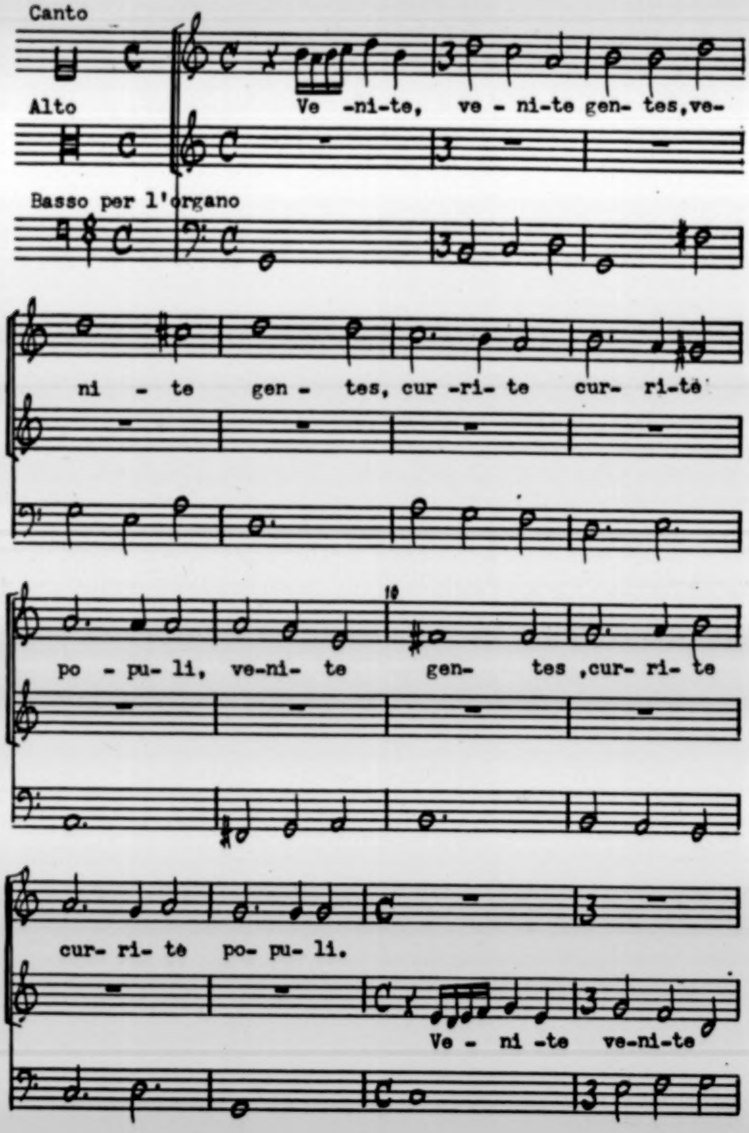

De - - - o me - o, in
in De- o me - - o, in
40
De - o, in De - o me - o. Di-
De -o, in De- o me - - o.
la-ta-tum est os me- - - -
6 6
um su- per i-ni-mi-cos, i-ni-mi-cos me-os,i-ni-mi-cos

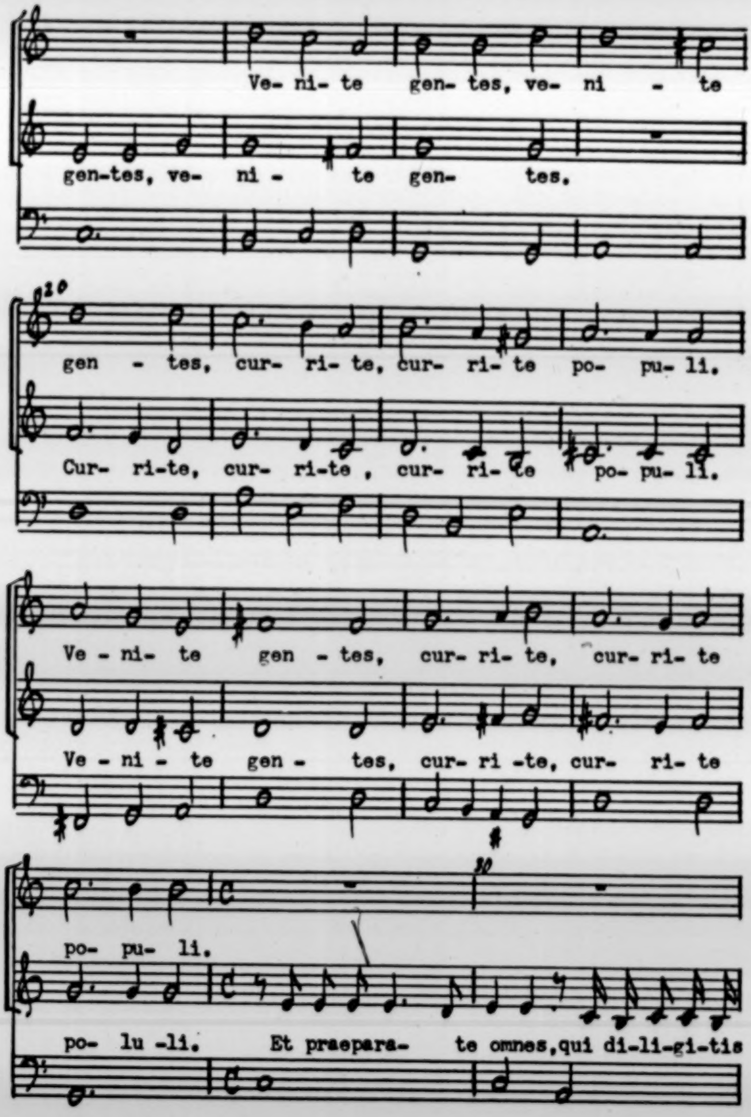

50
(b)
i-ni- mi-cos me- os. Di- la-ta-tum
Di - lata-tum est
est, di - la- ta-tum est os me - - - -
Di - la-ta-tum est os me - - -
um, i-ni-mi-cos me- os i-ni-mi-cos me-os
- um, su-per ini- mi- cos i-ni-mi-cos
60
i-ni-mi-cos, i-ni-mi-cos me - - os.
me- os ini- mi-cos,i-ni-mi-cos me - os.

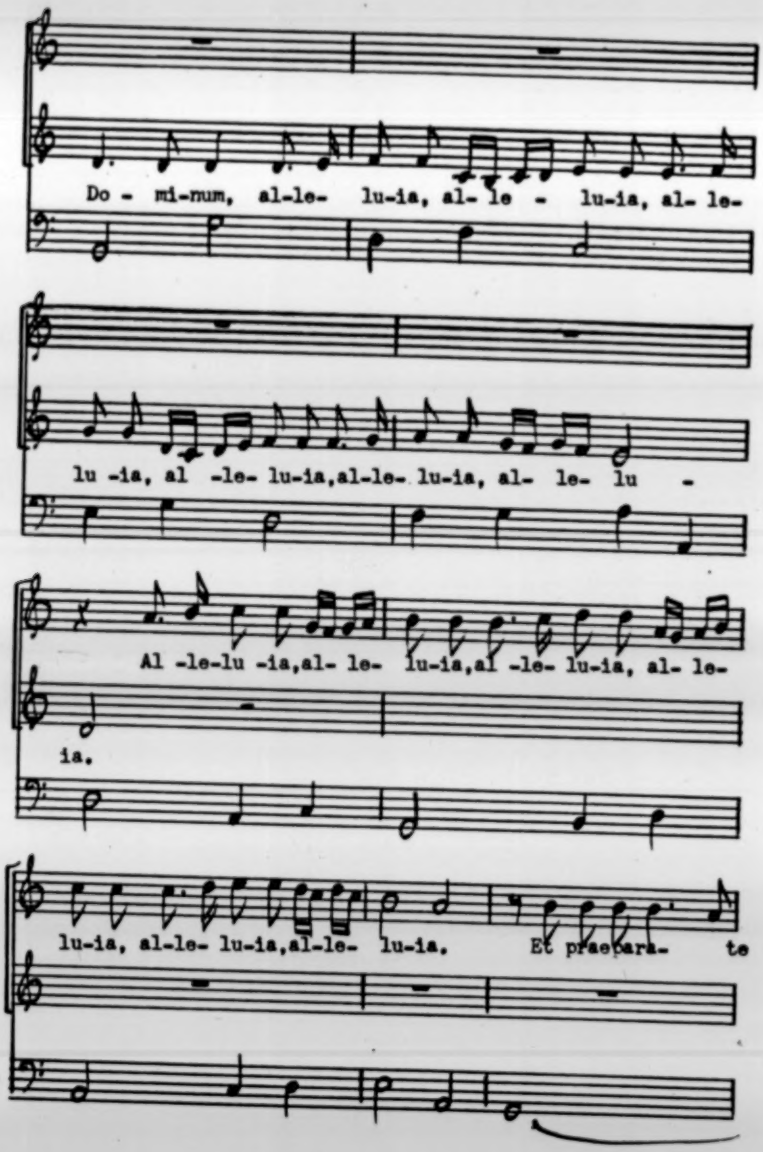

Qui- a lae- ta- ta, lae-ta-ta sum, in sa- lu-
ta -ri tu - o.
Qui - a lae- ta- ta, laeta-ta
70
sum in sa- lu - ta - ri tu - o.
Qui-a lae-
Qui-a lae-ta-ta sum Qui-a lae-ta-ta
ta- ta Qui- a lae- ta-ta

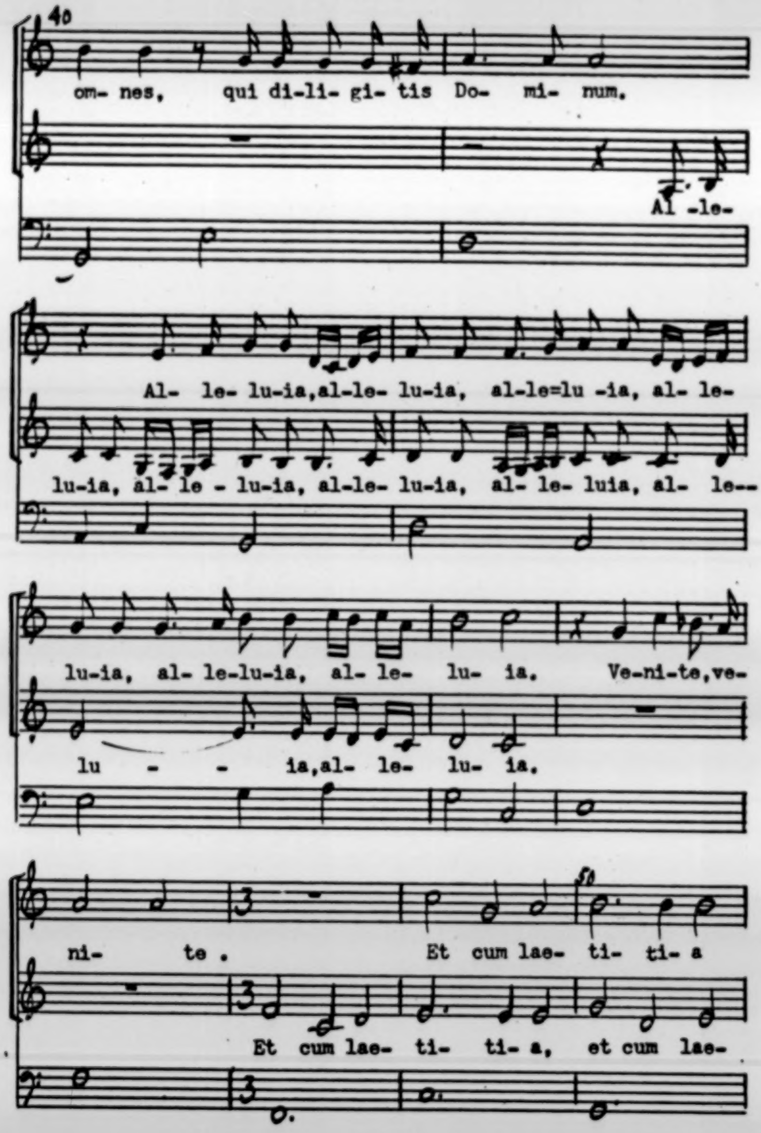

sum, Qui- a lae- ta- ta, lae-ta-ta
Qui- a lae - ta- ta, lae-ta-ta
sum in sa -lu - ta- ri tu -o, in sa-lu-
sum in sa-lu- ta- ri tu - o,in saluta-
ta- - - - - -
- - - -
- - ri tu- o.
- - ri tu - - o.

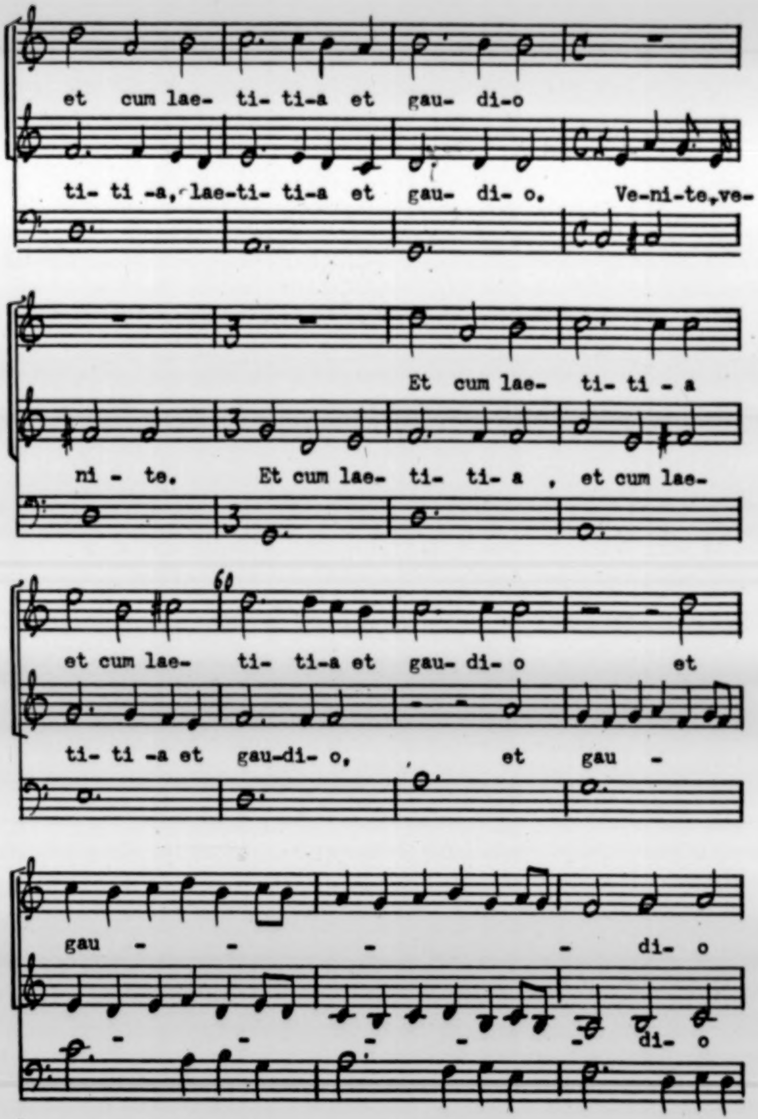
Venite Gentes

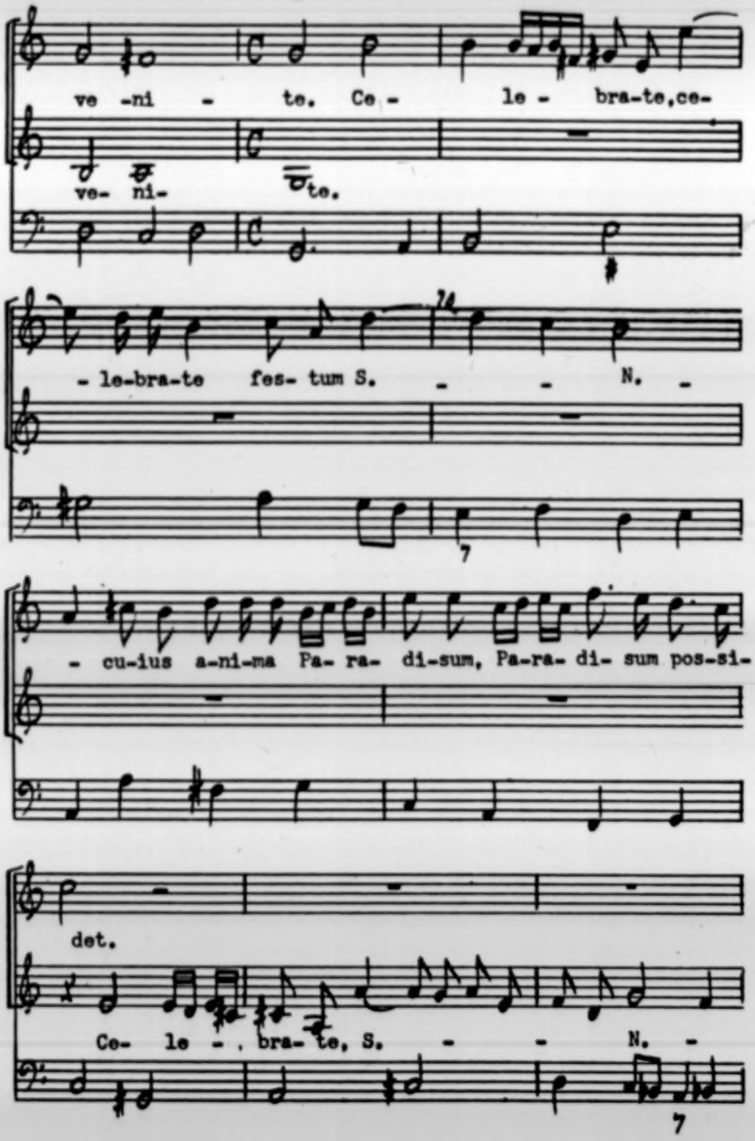

Canto
Ve -ni-te, ve - ni-te gen- tes,ve-
Alto
Basso per l'organo
ni - te gen - tes, cur -ri- te cur- ri-te
10
po - pu- li, ve-ni- te gen- tes ,cur- ri- te
cur- ri- te po- pu- li.
Ve - ni -te ve-ni-te

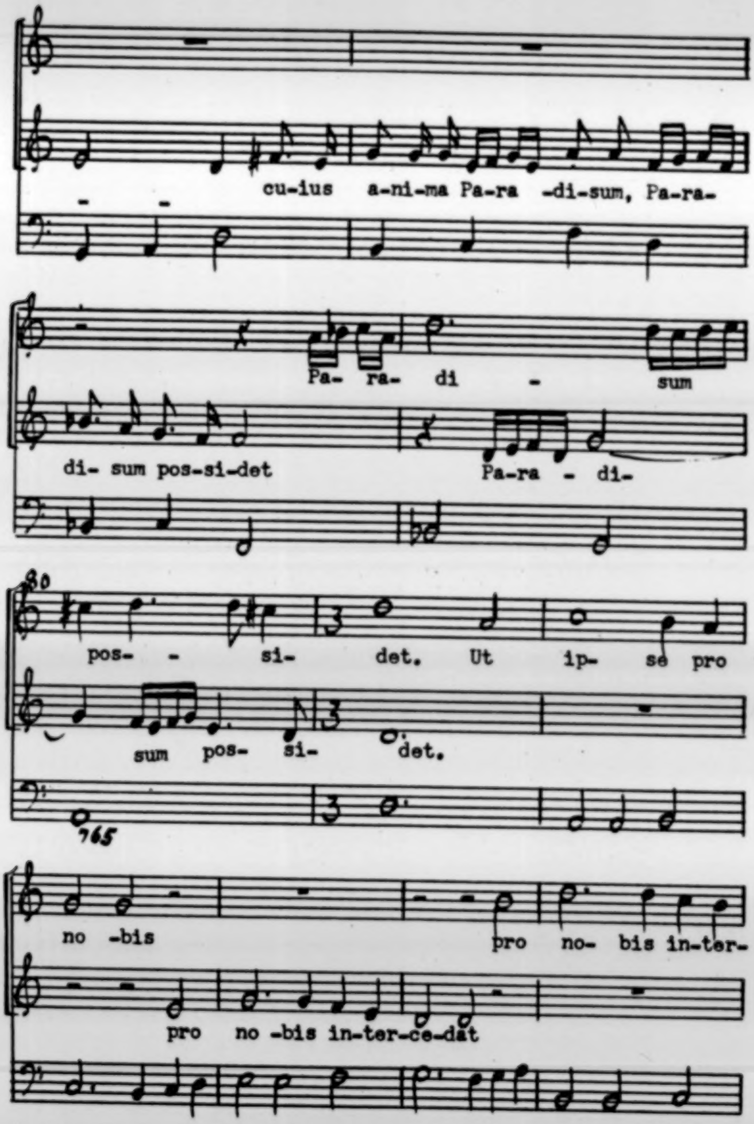

Ve- ni- te gen- tes, ve- ni - te
gen-tes, ve- ni - te gen- tes.
20
gen - tes, cur- ri- te, cur- ri- te po- pu- li.
Cur- ri-te, cur- ri-te , cur- ri- te po- pu- li.
Ve - ni- te gen - tes, cur- ri- te, cur- ri- te
Ve - ni - te gen - tes, cur- ri -te, cur- ri- te
30
po- pu- li.
po- lu -li. Et praepara- te omnes,qui di-li-gi-tis

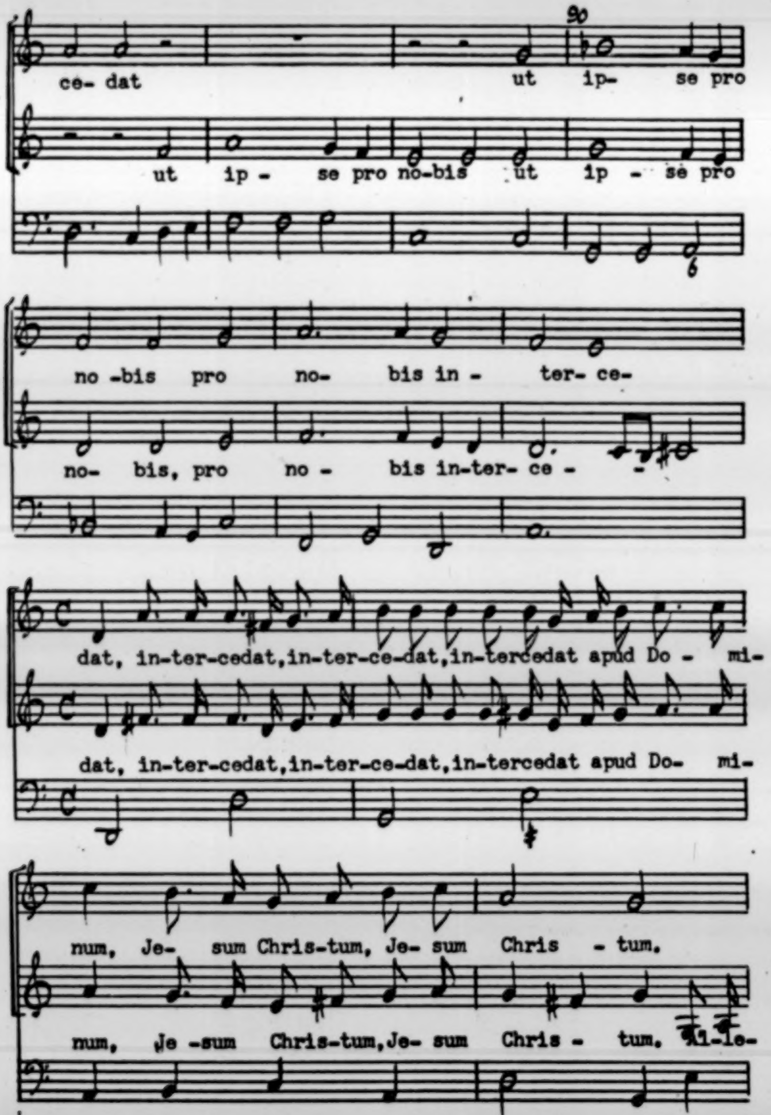

Do - mi-num, al-le- lu-ia, al- le - lu-ia, al- le-
lu -ia, al -le- lu-ia,al-le- lu-ia, al- le- lu -
Al -le-lu -ia,al- le- lu-ia,al -le- lu-ia, al- le-
ia.
lu-ia, al-le- lu-ia,al-le- lu-ia. Et praepara- te

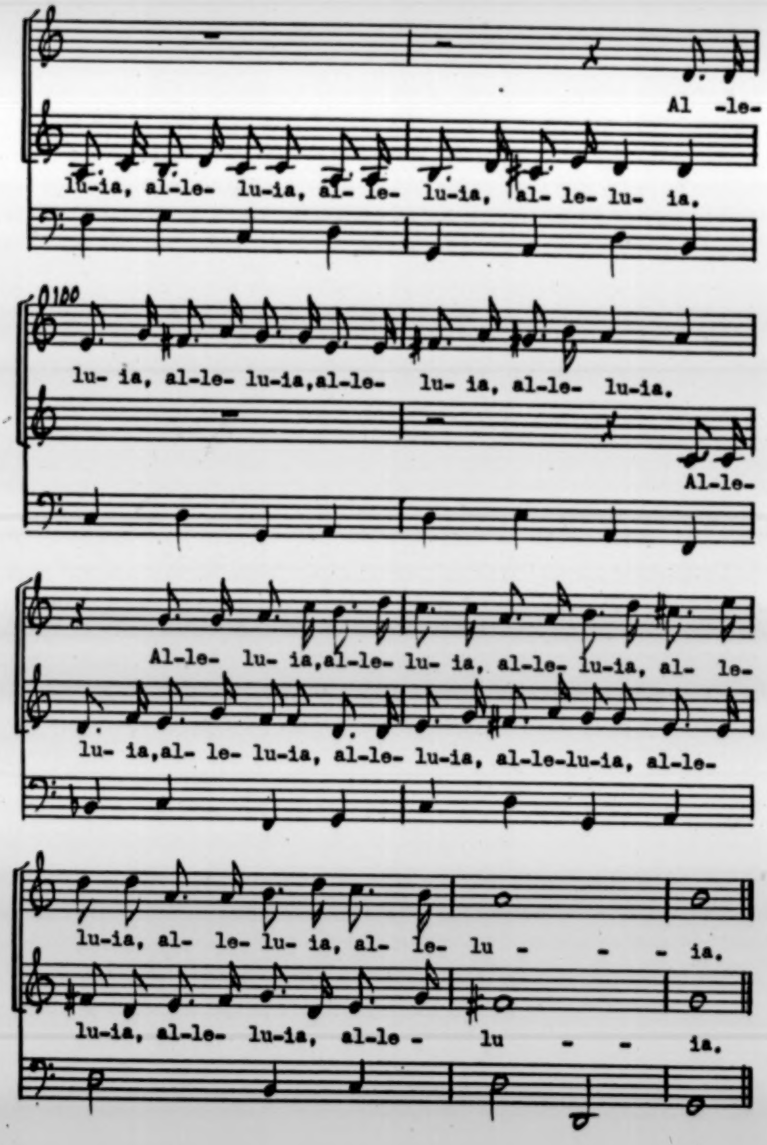

40
om- nes, qui di-li- gi- tis Do- mi- num.
Al -le-
Al- le- lu-ia,al-le- lu-ia, al-le=lu -ia, al- le-
lu-ia, al- le - lu-ia, al-le- lu-ia, al- le- luia, al- le--
lu-ia, al- le-lu-ia, al- le- lu- ia. Ve-ni-te,ve-
lu - - ia,al- le- lu- ia.
ni- te . Et cum lae- ti- ti- a
50
Et cum lae- ti- ti- a, et cum lae-
3
3
3


et cum lae- ti- ti-a et gau- di-o
ti- ti -a, lae-ti- ti-a et gau- di- o. Ve-ni-te, ve-
Et cum lae- ti- ti - a
ni - te. Et cum lae- ti- ti- a , et cum lae-
60
et cum lae- ti- ti-a et gau- di- o et
ti- ti -a et gau-di- o, et gau -
gau - - - - di- o
- - - - di- o

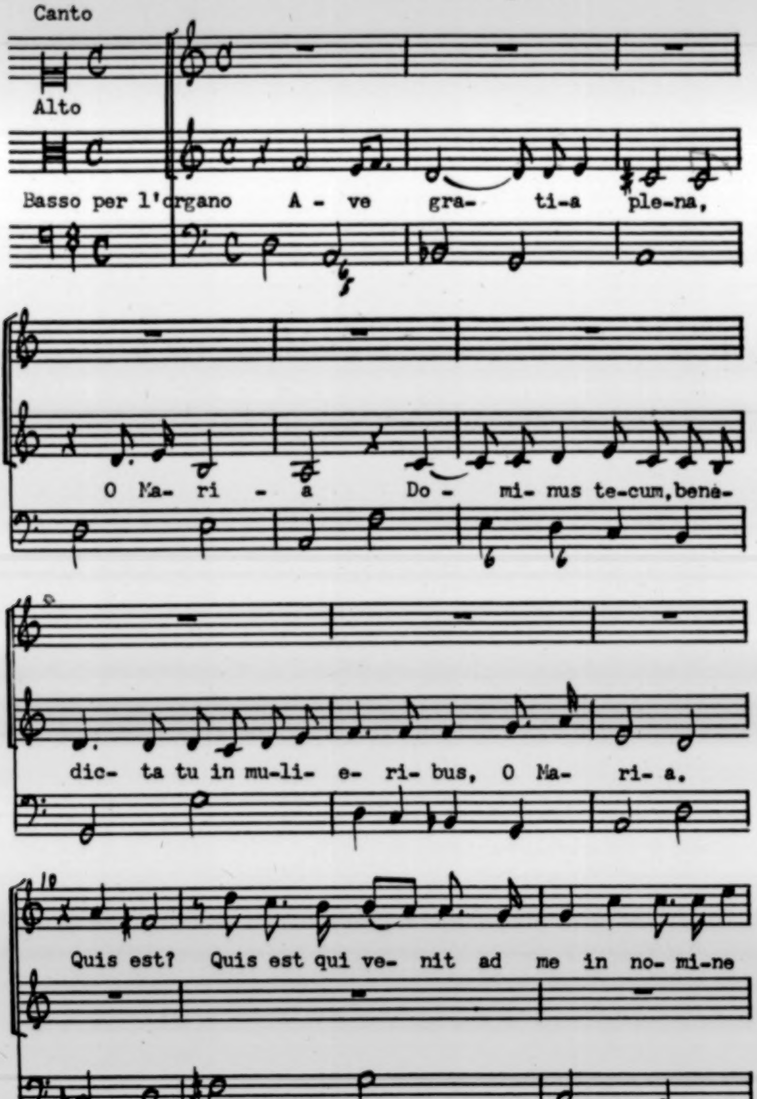

ve -ni - te. Ce - le - bra-te,ce-
ve- ni- te.
7
- le-bra-te fes- tum S. - - N. -
- cu-ius a-ni-ma Pa- ra- di-sum, Pa-ra- di- sum pos-si-
det.
Ce- le - , bra- te, S. - - N. -
7

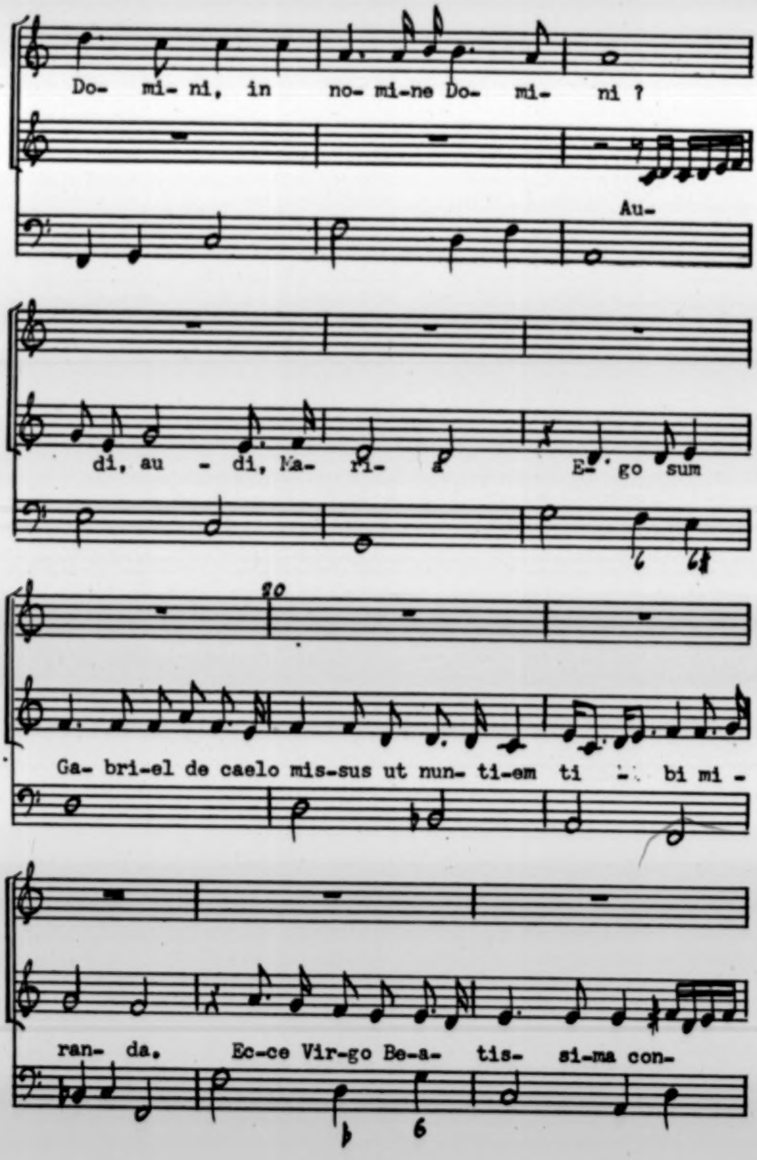

cu-ius a-ni-ma Pa-ra -di-sum, Pa-ra-
- -
Pa- ra- di - sum
di- sum pos-si-det Pa-ra - di-
80
pos- - si- det. Ut ip- se pro
sum pos- si- det.
765
no -bis pro no- bis in-ter-
pro no -bis in-ter-ce-dat

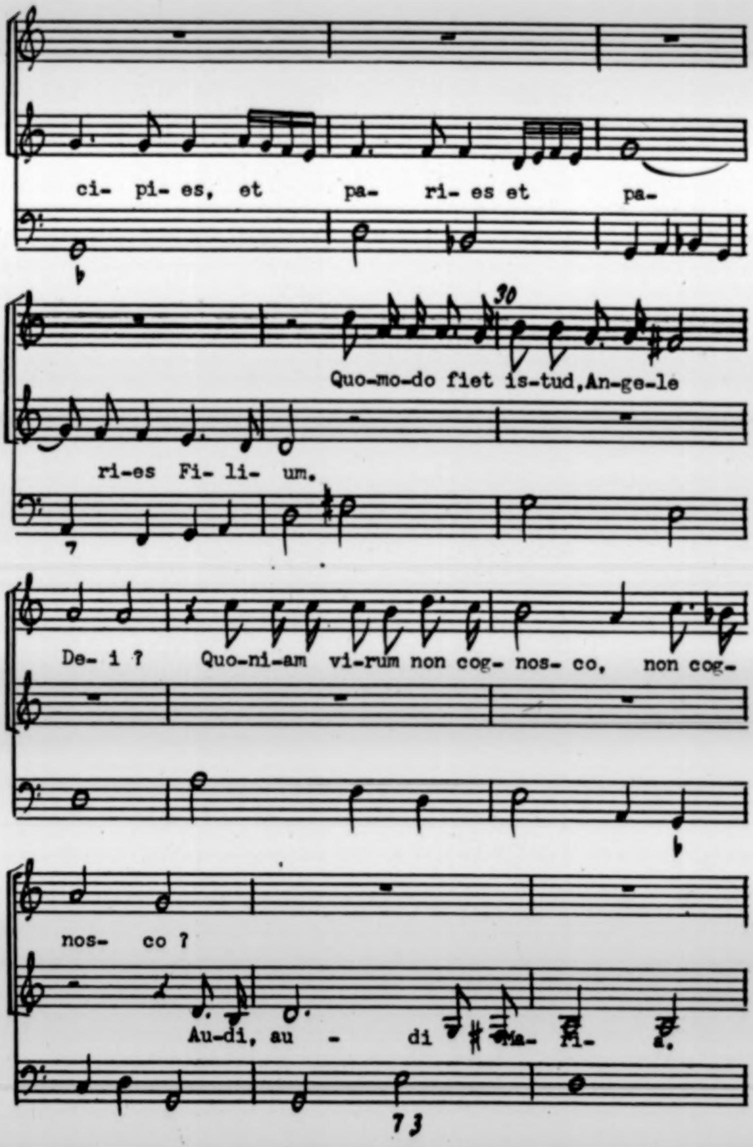

90
ce- dat ut ip- se pro
ut ip - se pro no-bis ut ip - se pro
6
no -bis pro no- bis in - ter- ce-
no- bis, pro no - bis in-ter- ce - -
dat, in-ter-cedat,in-ter-ce-dat,in-tercedat apud Do - mi-
dat, in-ter-cedat,in-ter-ce-dat,in-tercedat apud Do- mi-
num, Je- sum Chris-tum, Je- sum Chris - tum.
num, Je -sum Chris-tum,Je- sum Chris - tum. Al-le-

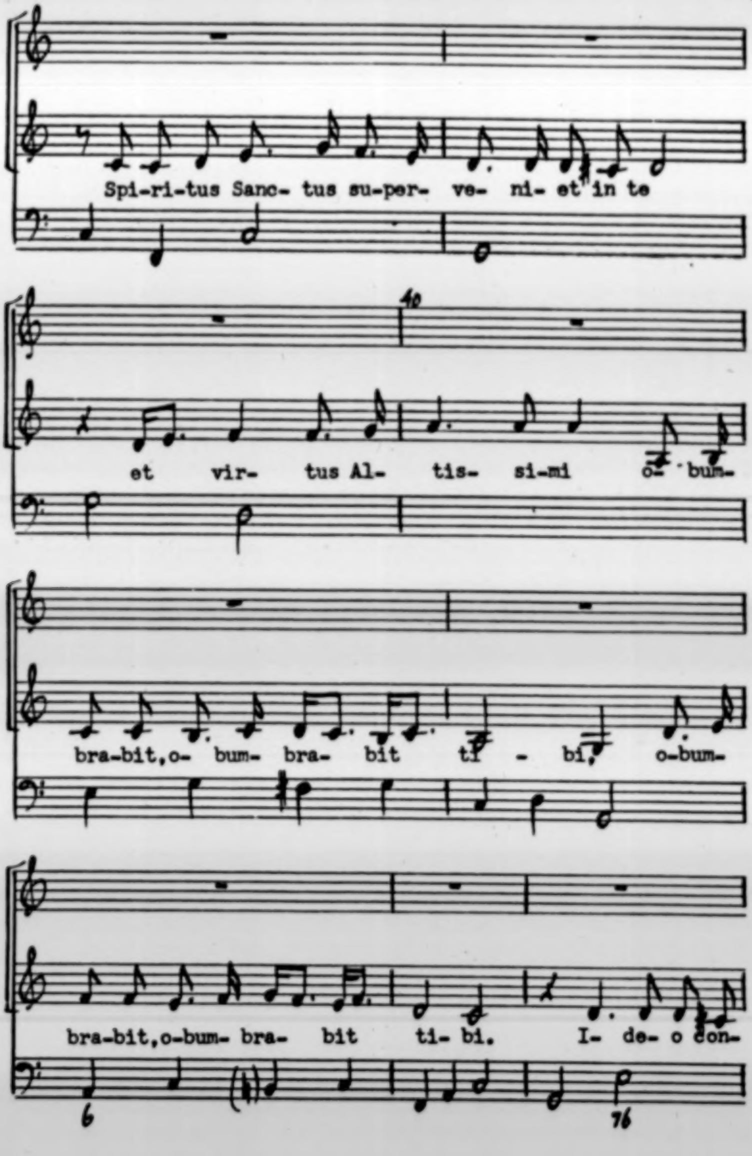

Al -le-
lu-ia, al-le- lu-ia, al- le- lu-ia, al- le- lu- ia.
100
lu- ia, al-le- lu-ia,al-le- lu- ia, al-le- lu-ia.
Al-le-
Al-le- lu- ia,al-le- lu- ia, al-le- lu-ia, al- le-
lu- ia,al- le- lu-ia, al-le- lu-ia, al-le-lu-ia, al-le-
lu-ia, al- le- lu- ia, al- le- lu - - - ia.
lu-ia, al-le- lu-ia, al-le - lu - - ia.

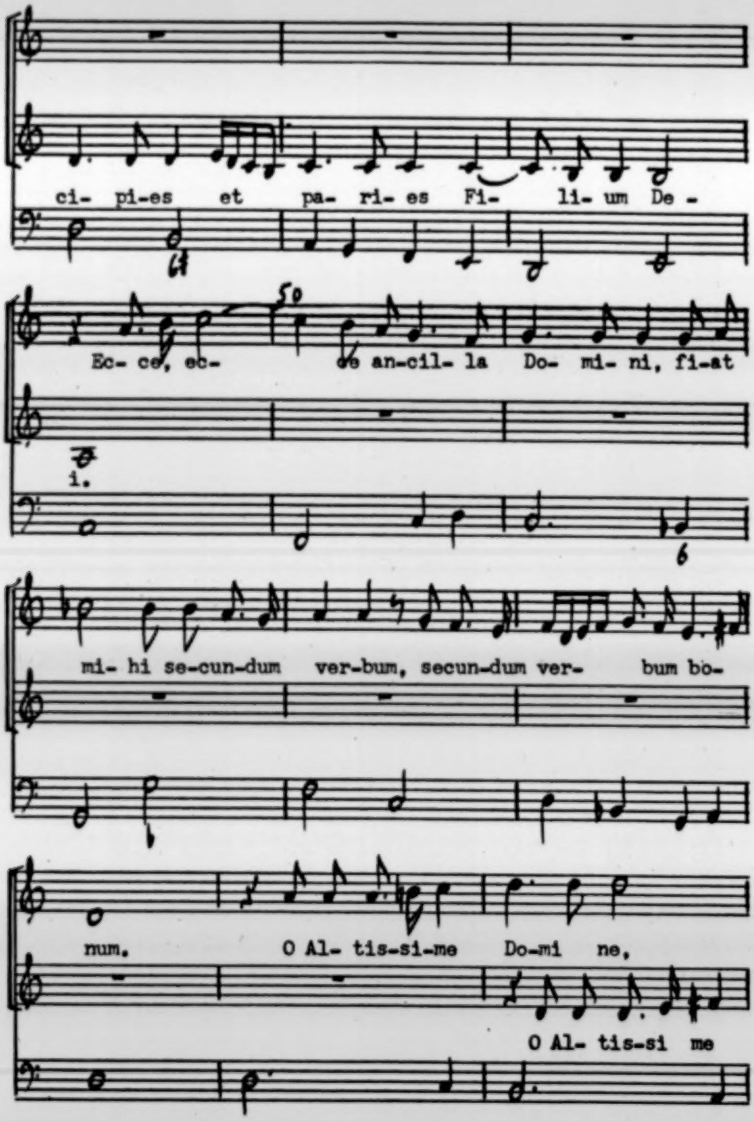
Ave Gratia Plena (Dialogue)

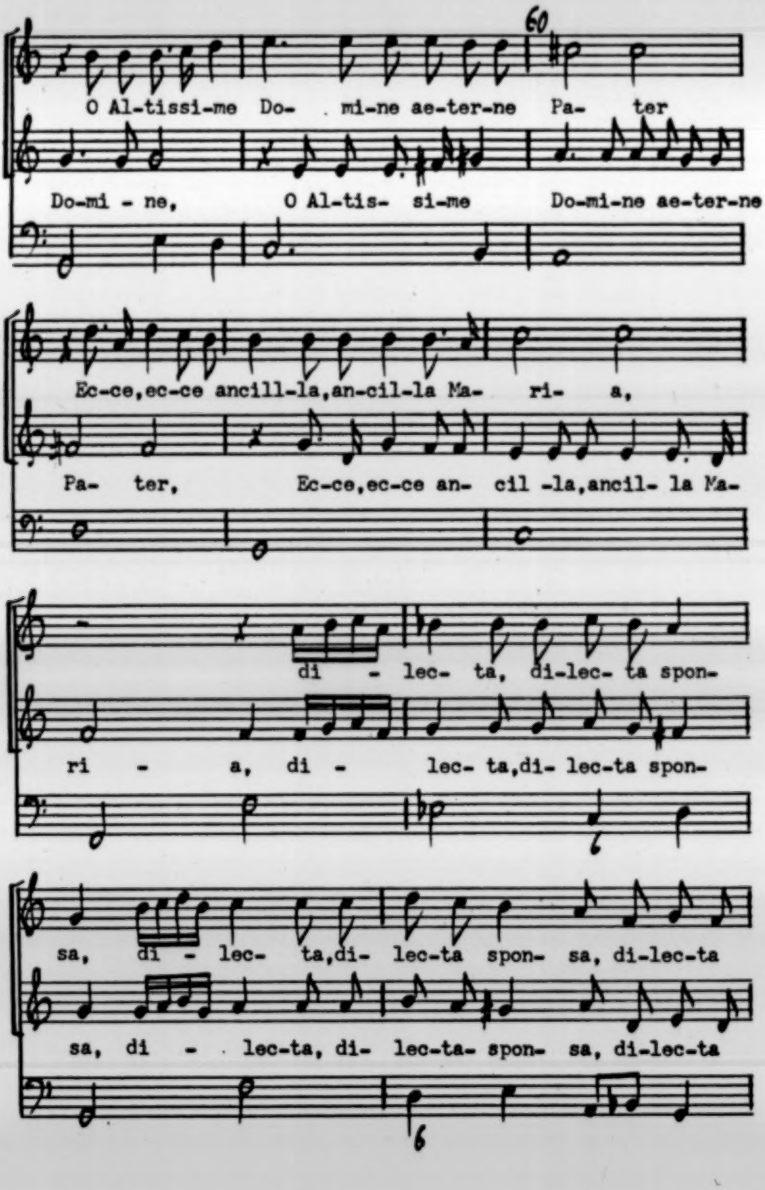

Canto
Alto
Basso per l'organo
A - ve gra- ti-a ple-na,
O Ma- ri - a Do - mi- mus te-cum,bene-
dic- ta tu in mu-li- e- ri- bus, O Ma- ri- a.
10
Quis est? Quis est qui ve- nit ad me in no- mi-ne

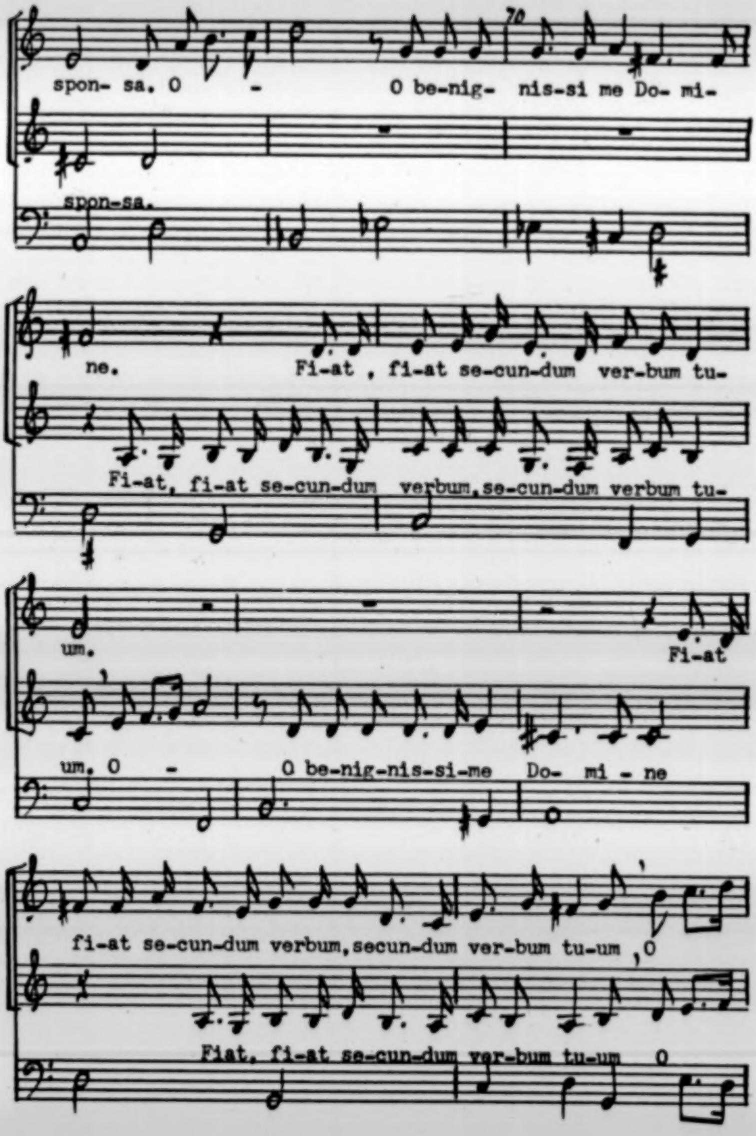

Do- mi- ni, in no- mi-ne Do- mi- ni ?
Au-
di, au - di, Ma- ri- a
E- go sum
6 6♯
20
Ga- bri-el de caelo mis-sus ut nun- ti-em ti - bi mi -
ran- da. Ec-ce Vir-go Be-a- tis- si-ma con-
♭ 6

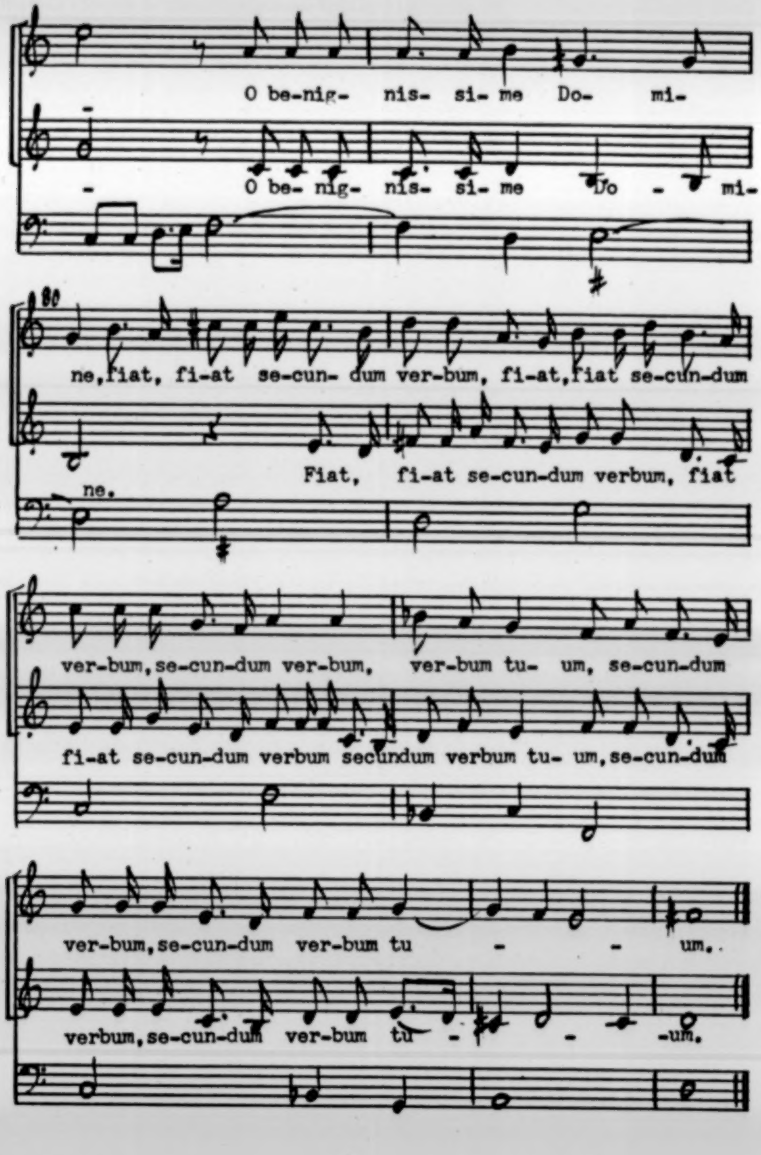

ci- pi- es, et pa- ri- es et pa-
30
Quo-mo-do fiet is-tud, An-ge-le
ri-es Fi- li- um.
De- i ? Quo-ni-am vi-rum non cog- nos- co, non cog-
nos- co ?
Au-di, au - di Ma- ri- a.
7 3


Spi-ri-tus Sanc- tus su-per- ve- ni- et in te
40
et vir- tus Al- tis- si-mi o- bum-
bra-bit,o- bum- bra- bit ti - bi, o-bum-
bra-bit,o-bum- bra- bit ti- bi. I- de- o con-
6
(♮)
76

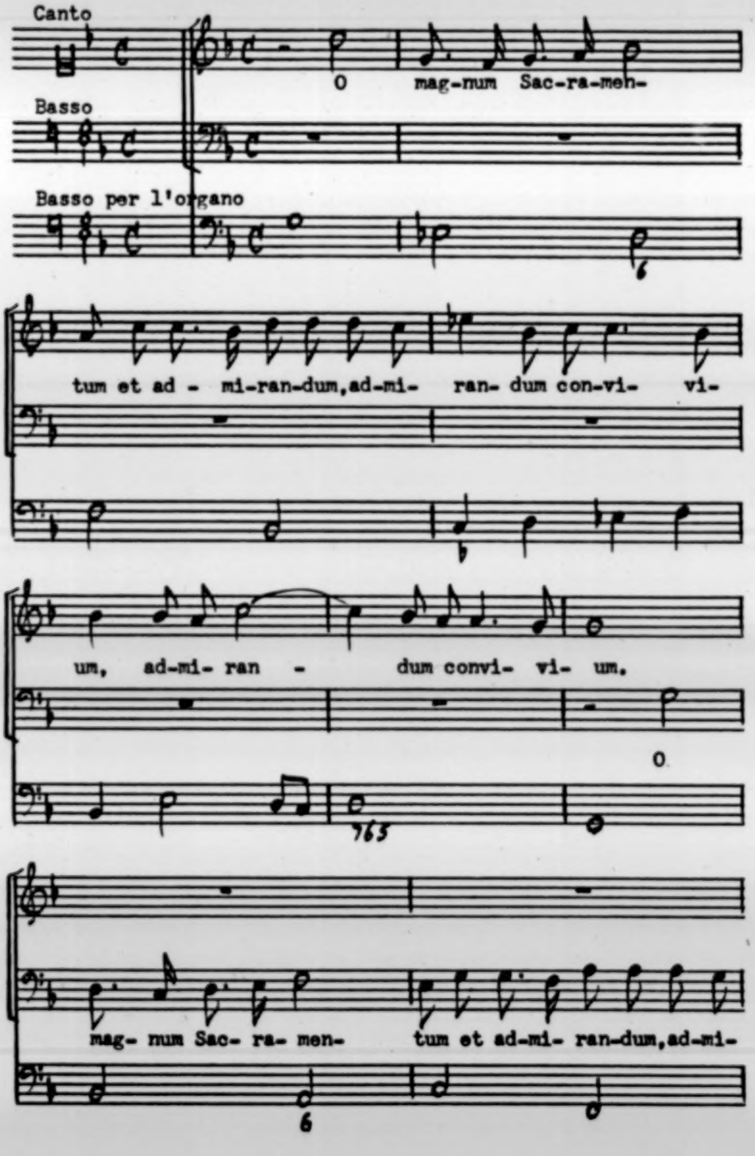

ci- pi-es et pa- ri- es Fi- li- um De -
6#
50
Ec- ce, ec- ce an-cil- la Do- mi- ni, fi-at
i.
6
mi- hi se-cun-dum ver-bum, secun-dum ver- bum bo-
num. O Al- tis-si-me Do-mi ne,
O Al- tis-si me

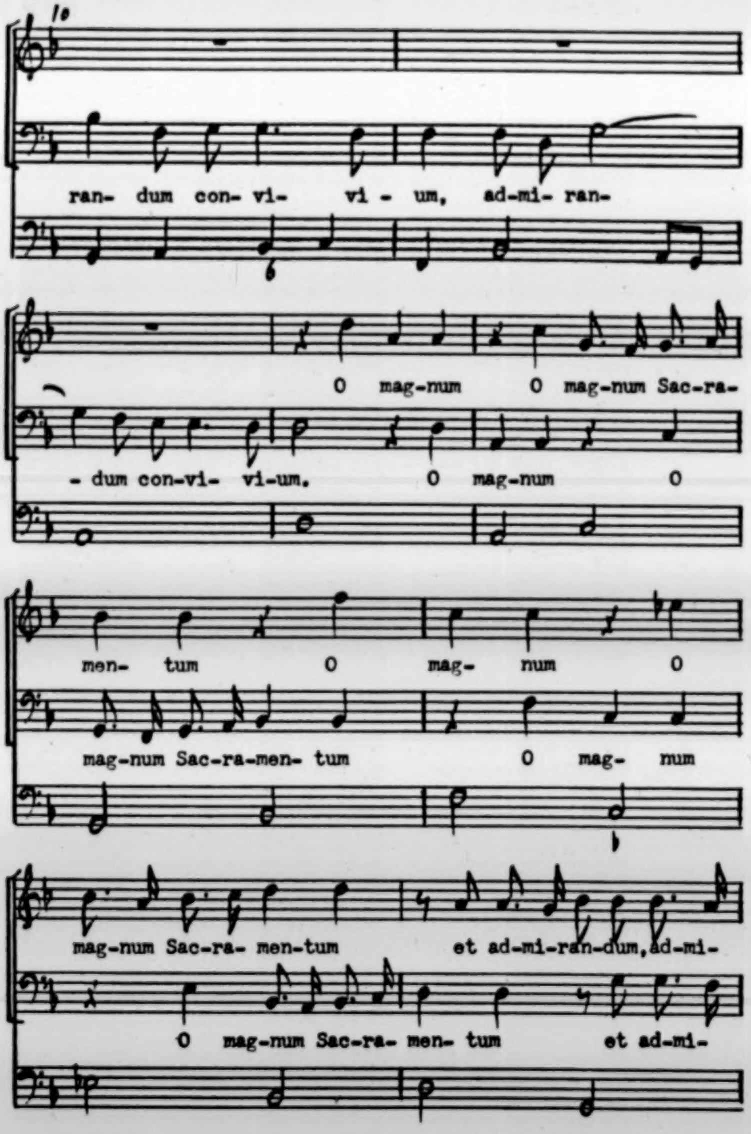

60
O Al-tissi-me Do- . mi-ne ae-ter-ne Pa- ter
Do-mi - ne, O Al-tis- si-me Do-mi-ne ae-ter-ne
6
Ec-ce,ec-ce ancill-la,an-cil-la Ma- ri- a,
Pa- ter, Ec-ce,ec-ce an- cil -la,ancil- la Ma-
di - lec- ta, di-lec- ta spon-
ri - a, di - lec- ta,di- lec-ta spon-
6
sa, di - lec- ta,di- lec-ta spon- sa, di-lec-ta
sa, di - . lec-ta, di- lec-ta- spon- sa, di-lec-ta
6

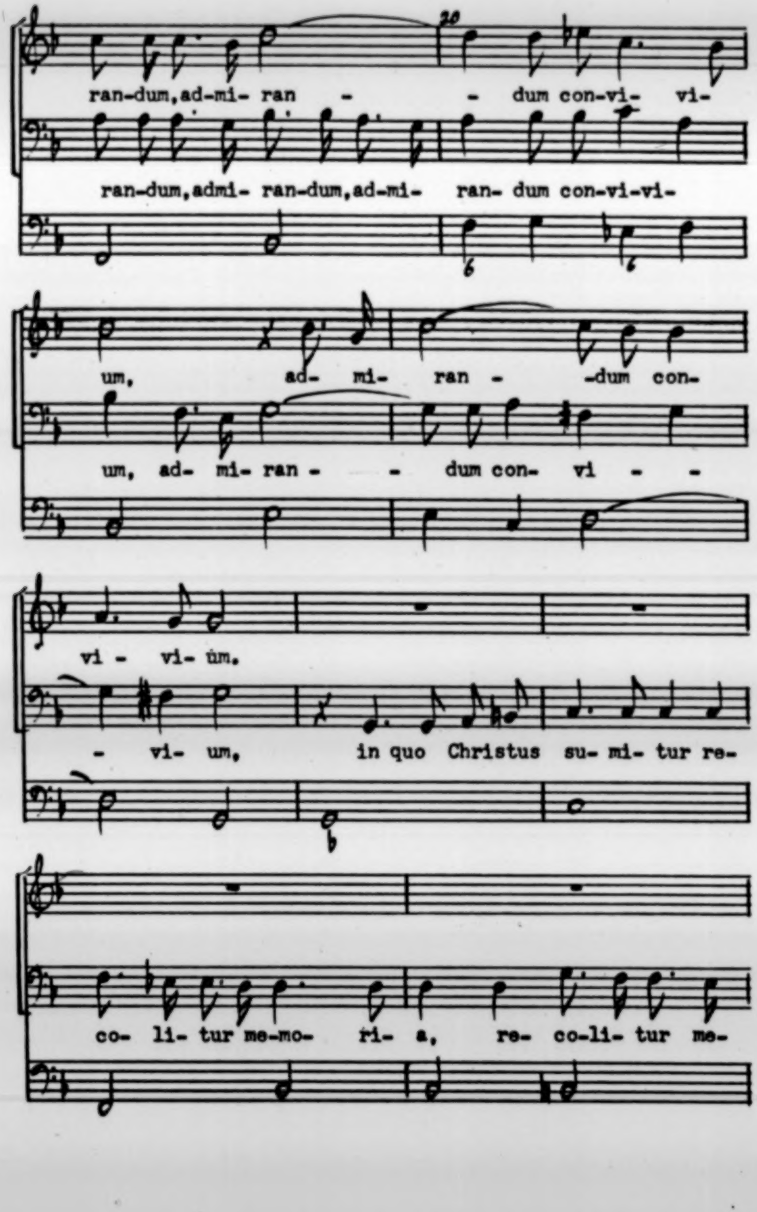

70
spon- sa. O - O be-nig- nis-si me Do- mi-
spon-sa.
ne. Fi-at , fi-at se-cun-dum ver-bum tu-
Fi-at, fi-at se-cun-dum verbum,se-cun-dum verbum tu-
um. Fi-at
um. O - O be-nig-nis-si-me Do- mi - ne
fi-at se-cun-dum verbum,secun-dum ver-bum tu-um ,O
Fiat, fi-at se-cun-dum ver-bum tu-um O

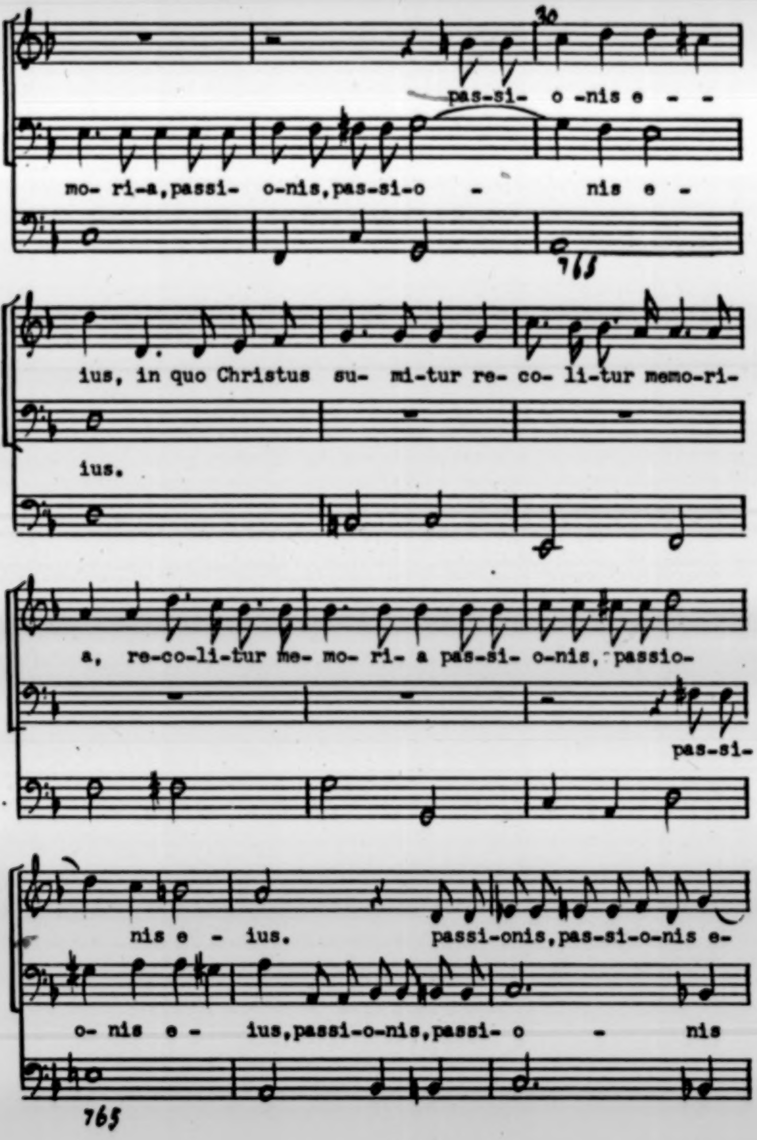

O be-nig- nis- si- me Do- mi-
- O be- nig- nis- si- me Do - mi-
80
ne, fiat, fi-at se-cun- dum ver-bum, fi-at, fiat se-cun-dum
Fiat, fi-at se-cun-dum verbum, fiat
ne.
ver-bum, se-cun-dum ver-bum, ver-bum tu- um, se-cun-dum
fi-at se-cun-dum verbum secundum verbum tu- um, se-cun-dum
ver-bum, se-cun-dum ver-bum tu - - um.
verbum, se-cun-dum ver-bum tu - - -um.

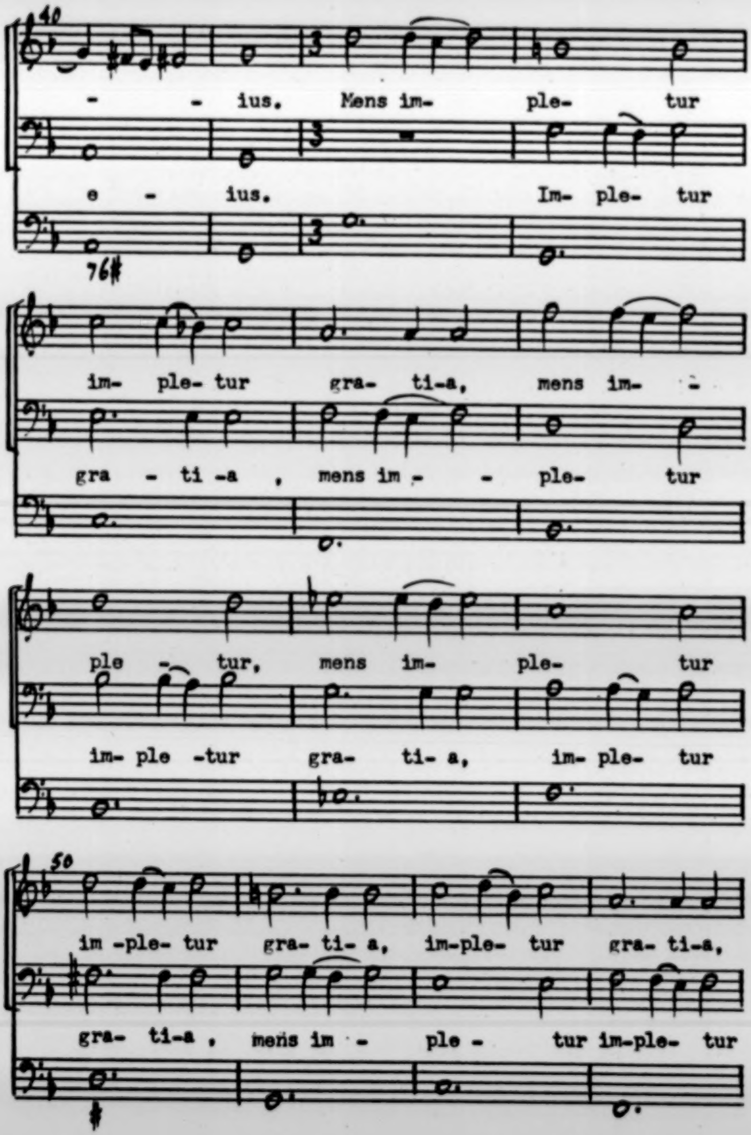
O Magnum Sacramentum

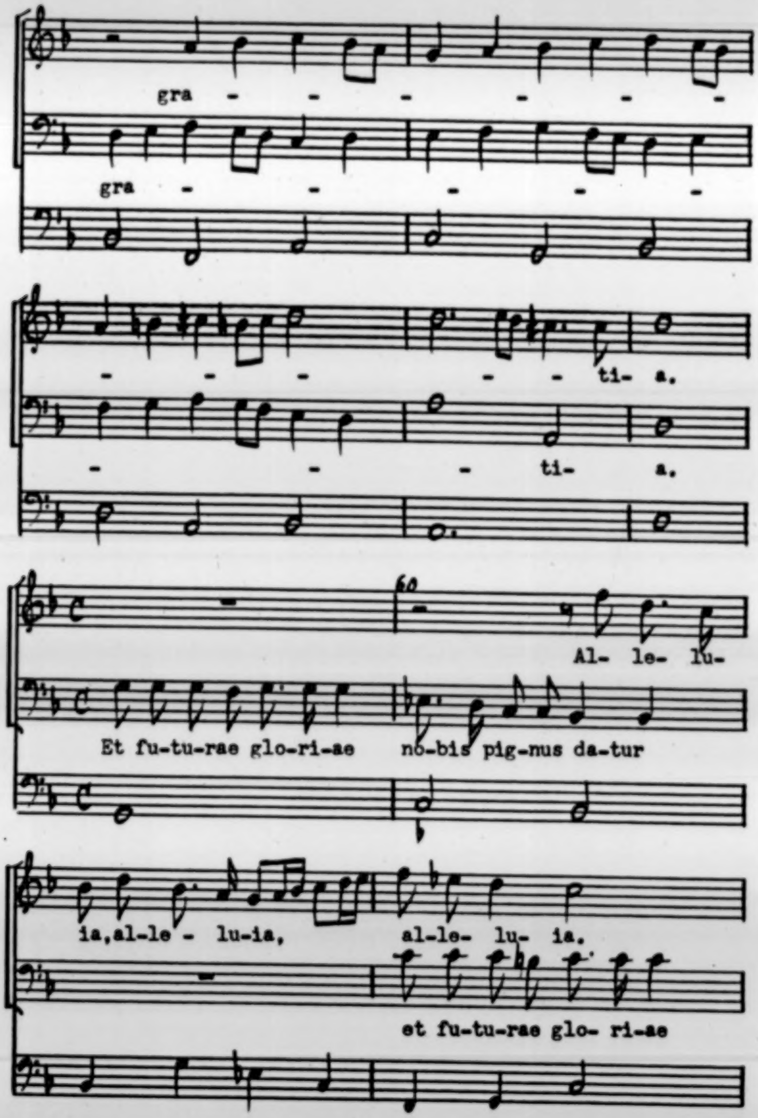

Canto
Basso
Basso per l'organo
O mag-num Sac-ra-men-
tum et ad - mi-ran-dum,ad-mi- ran- dum con-vi- vi-
um, ad-mi- ran - dum convi- vi- um.
O
mag- num Sac- ra- men- tum et ad-mi- ran-dum,ad-mi-
6
7 6 5
6

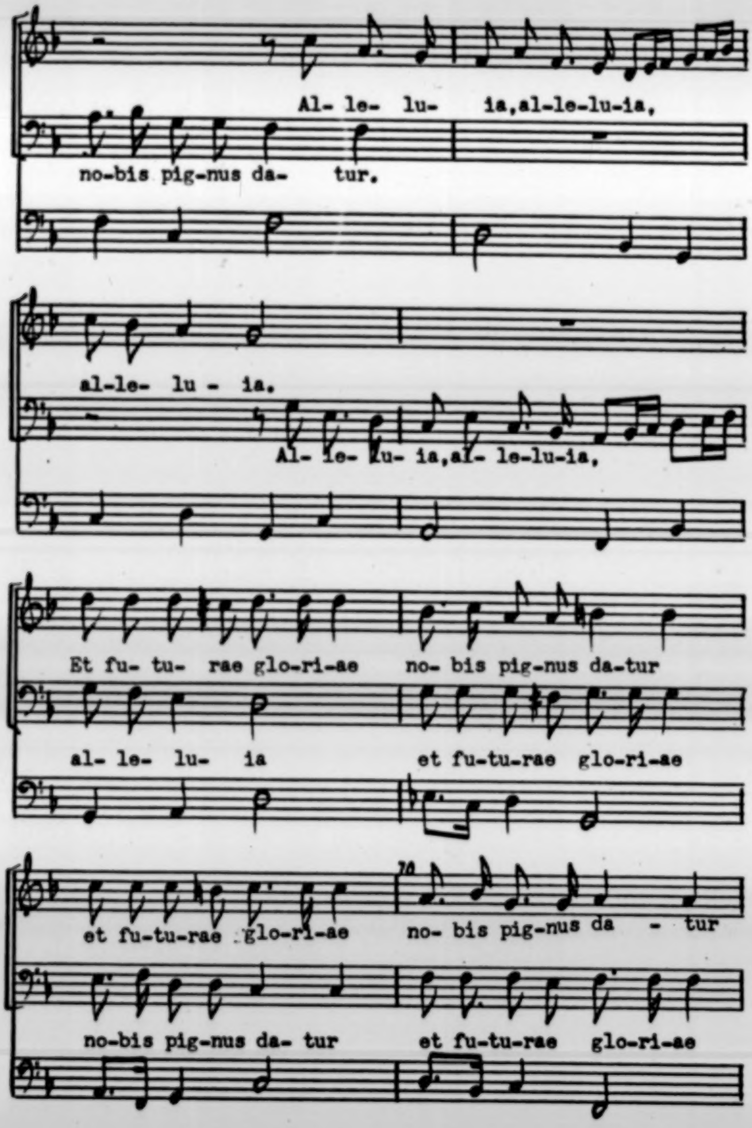

10
ran- dum con- vi- vi - um, ad-mi- ran-
6
O mag-num O mag-num Sac-ra-
- dum con-vi- vi-um. O mag-num O
men- tum O mag- num O
mag-num Sac-ra-men- tum O mag- num
mag-num Sac-ra- men-tum et ad-mi-ran-dum, ad-mi-
O mag-num Sac-ra- men- tum et ad-mi-

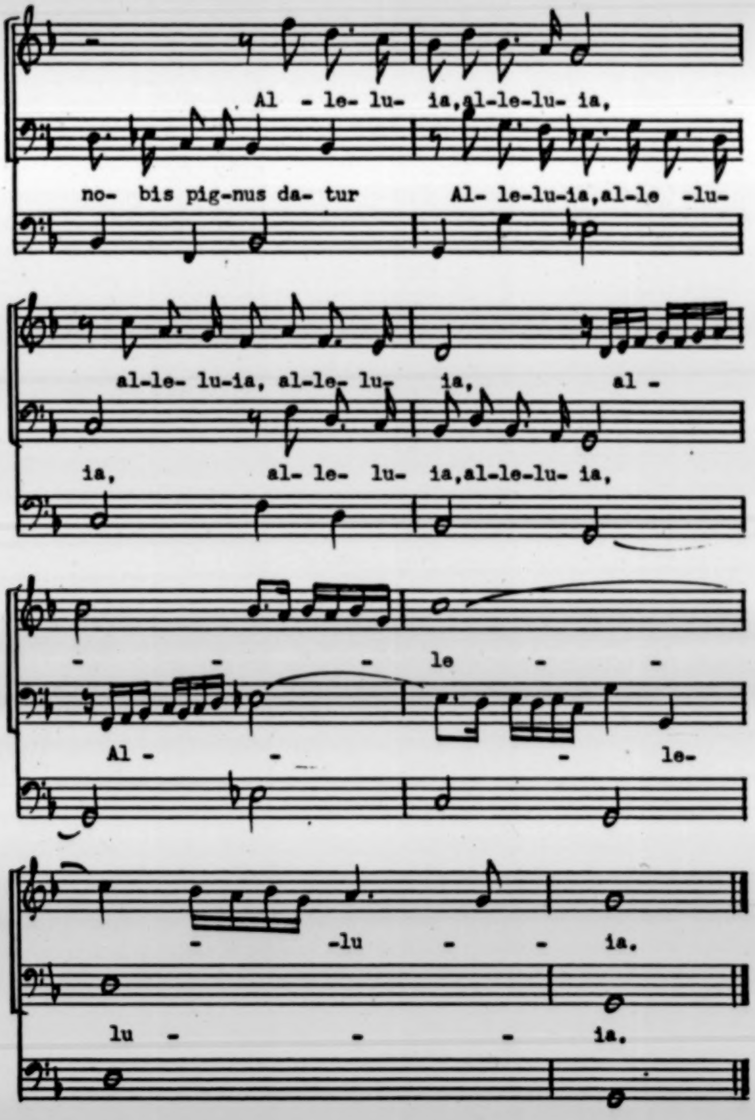

20
ran-dum, ad-mi- ran - - dum con-vi- vi-
ran-dum, admi- ran-dum, ad-mi- ran- dum con-vi-vi-
6
6
um, ad- mi- ran - -dum con-
um, ad- mi- ran - - dum con- vi - -
vi - vi- um.
- vi- um, in quo Christus su- mi- tur re-
co- li- tur me-mo- ri- a, re- co-li- tur me-


30
pas-si- o -nis e - -
mo- ri-a,passi- o-nis,pas-si-o - nis e -
763
ius, in quo Christus su- mi-tur re- co- li-tur memo-ri-
ius.
a, re-co-li-tur me- mo- ri- a pas-si- o-nis, passio-
pas-si-
nis e - ius. passi-onis,pas-si-o-nis e-
o- nis e - ius,passi-o-nis,passi- o - nis
765

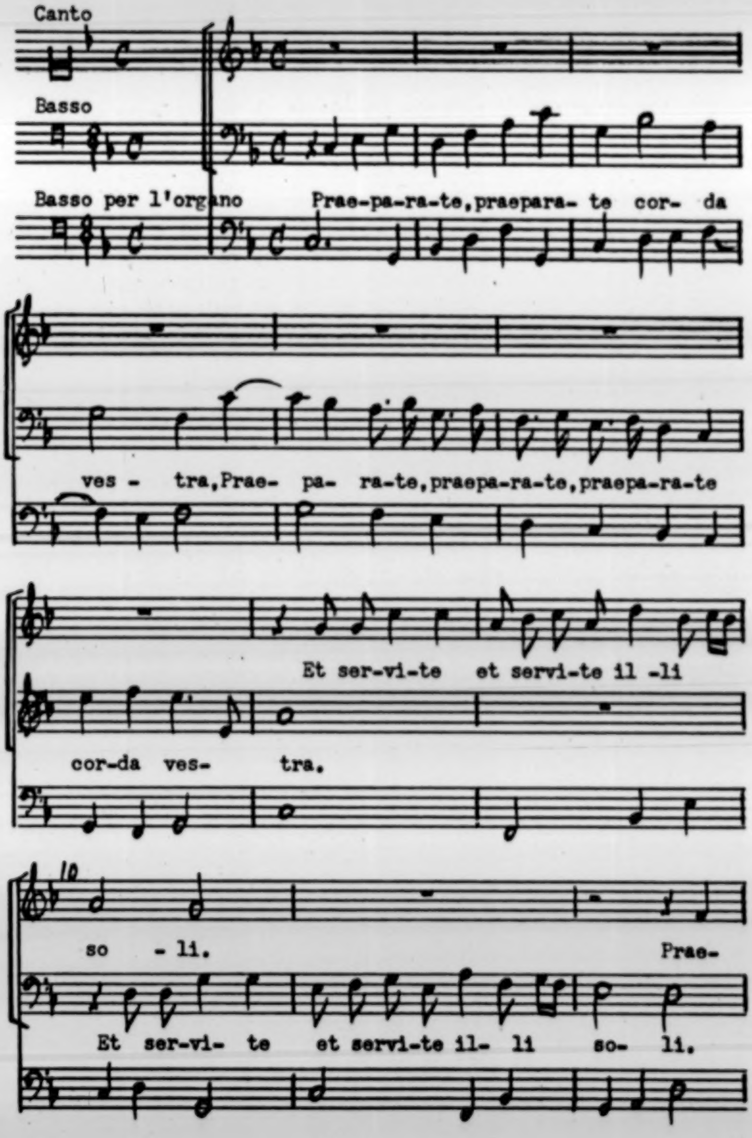

40
- - ius. Mens im- ple- tur
e - ius. Im- ple- tur
76♯
im- ple- tur gra- ti-a, mens im- -
gra - ti -a , mens im - - ple- tur
ple - tur, mens im- ple- tur
im- ple -tur gra- ti- a, im- ple- tur
50
im -ple- tur gra- ti- a, im-ple- tur gra- ti-a,
gra- ti-a , mens im - ple - tur im-ple- tur
♯

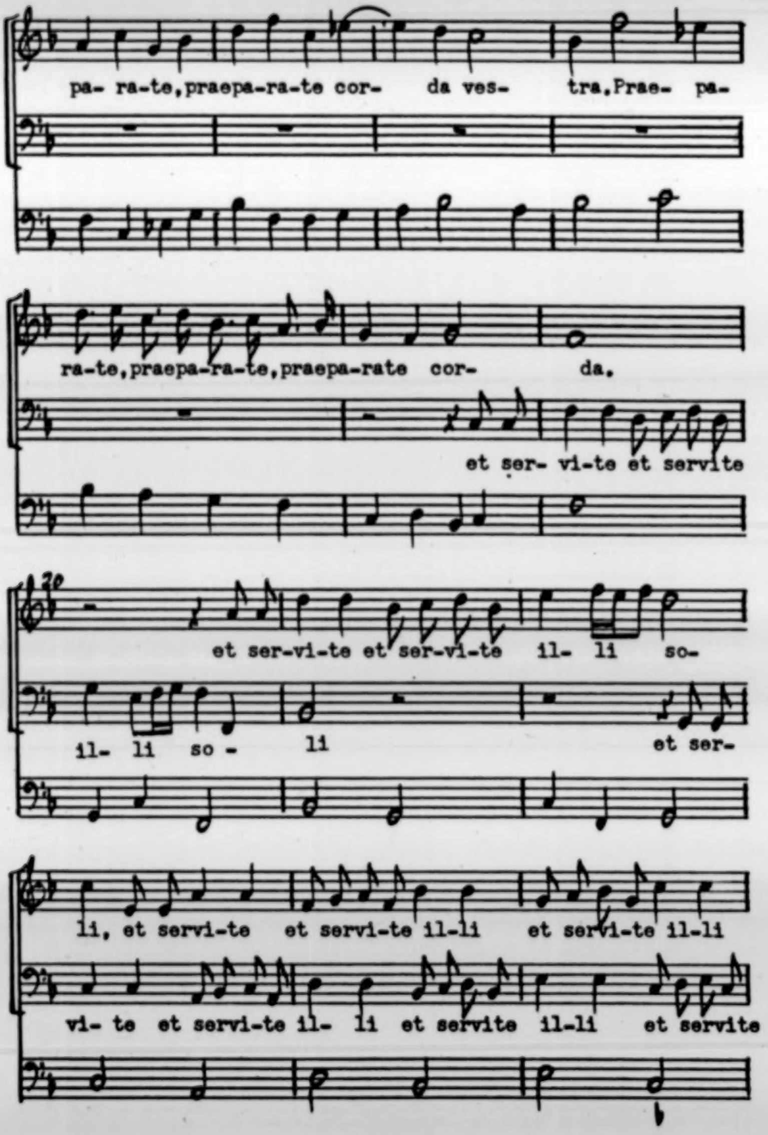

gra
gra
ti- a.
ti- a.
60
Al- le- lu-
Et fu-tu-rae glo-ri-ae no-bis pig-nus da-tur
ia,al-le - lu-ia, al-le- lu- ia.
et fu-tu-rae glo- ri-ae

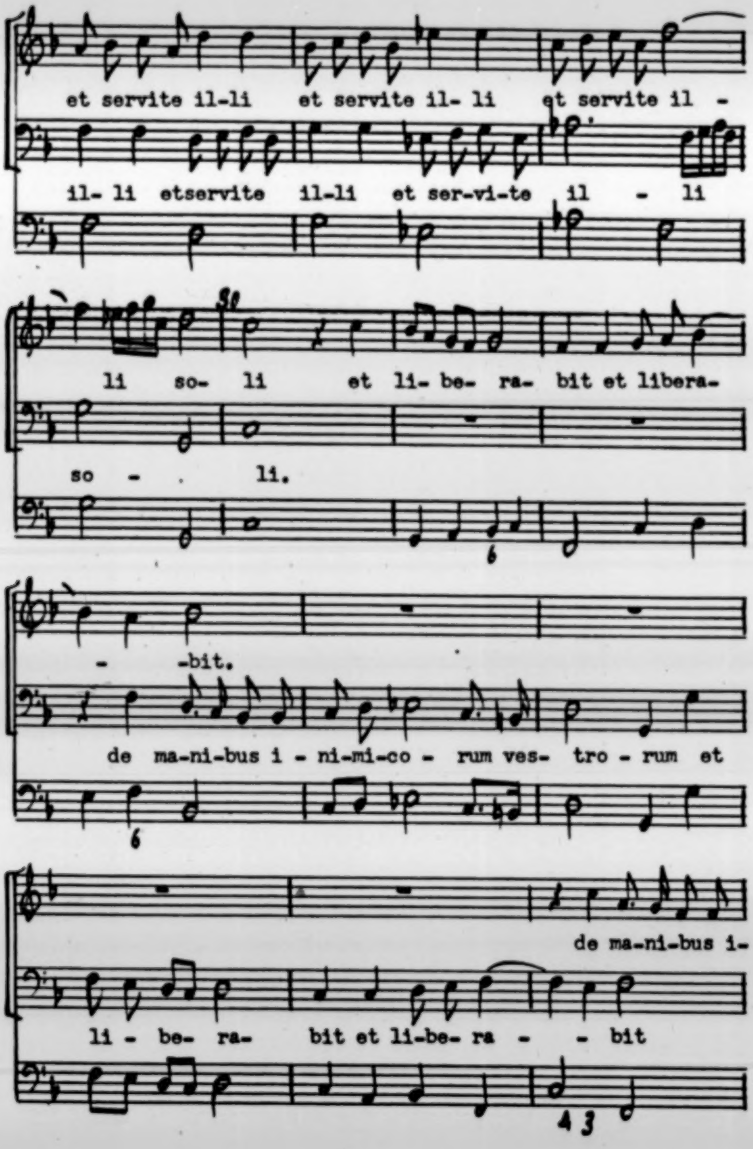

Al- le- lu- ia, al-le-lu-ia,
no-bis pig-nus da- tur.
al-le- lu - ia.
Al- le- lu- ia, al- le-lu-ia,
Et fu- tu- rae glo-ri-ae no- bis pig-nus da-tur
al- le- lu- ia et fu-tu-rae glo-ri-ae
70
et fu-tu-rae glo-ri-ae no- bis pig-nus da - tur
no-bis pig-nus da- tur et fu-tu-rae glo-ri-ae

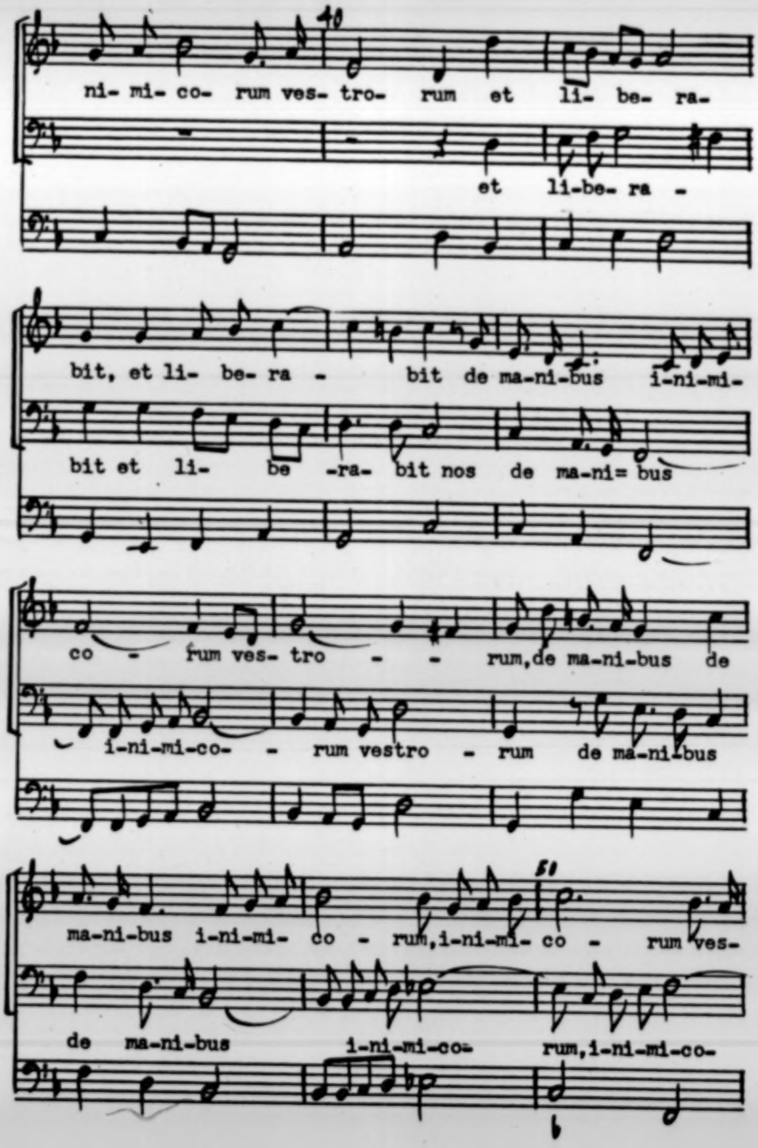

Al - le- lu- ia, al-le-lu- ia,
no- bis pig-nus da- tur Al- le-lu-ia, al-le -lu-
al-le- lu-ia, al-le- lu- ia, al -
ia, al- le- lu- ia, al-le-lu- ia,
- - - le - -
Al - - - le-
- -lu - - ia.
lu - - - ia.

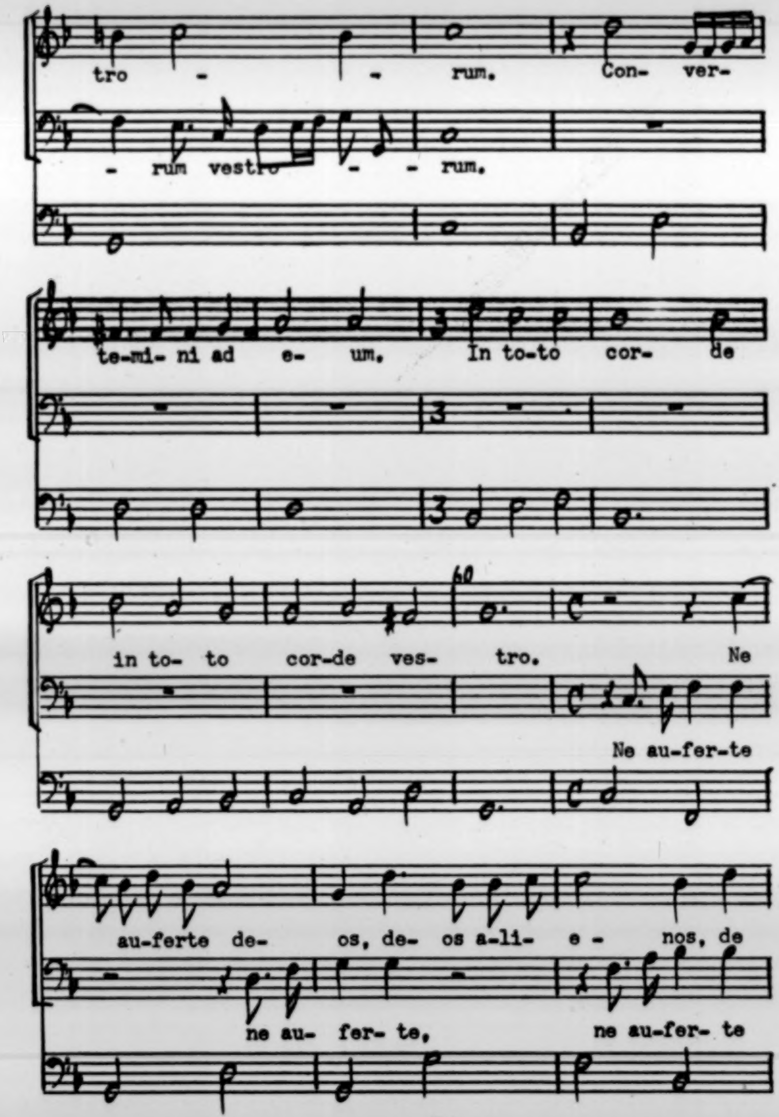
Praeparate Corda Vestra

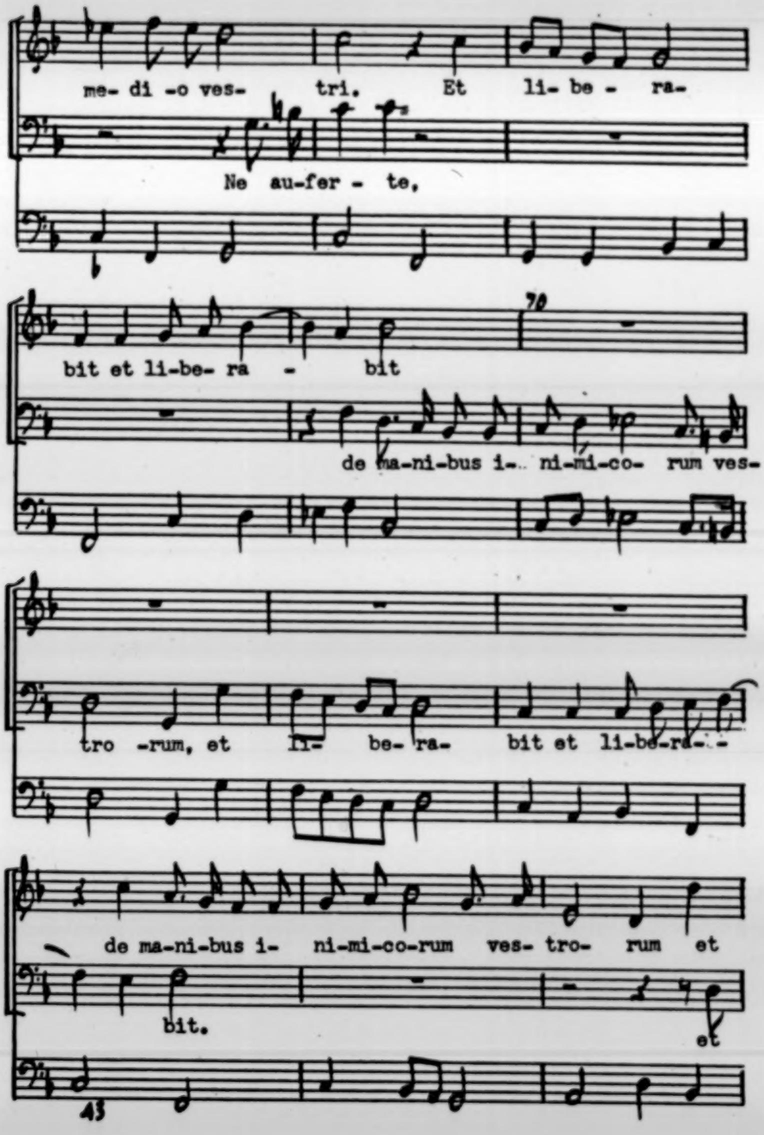

Canto
Basso
Basso per l'organo
Prae-pa-ra-te, praepara- te cor- da
ves - tra, Prae- pa- ra-te, praepa-ra-te, praepa-ra-te
cor-da ves- tra.
Et ser-vi-te et servi-te il -li
10
so - li.
Prae-
Et ser-vi- te et servi-te il- li so- li.

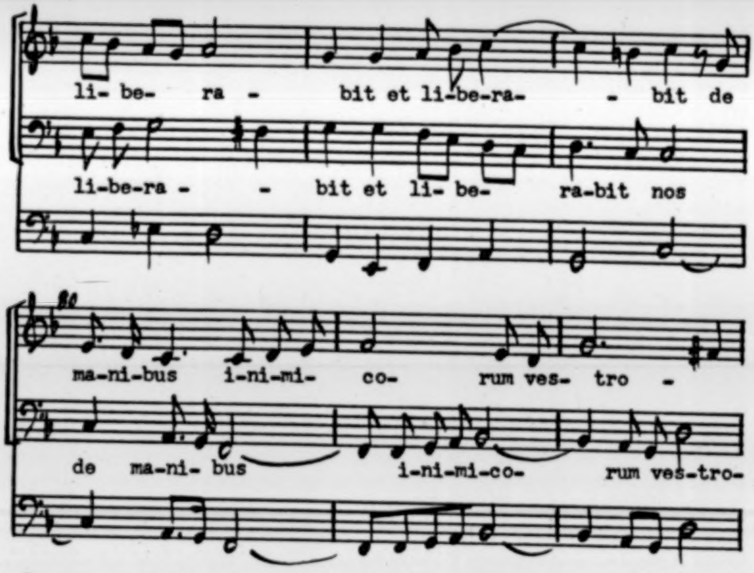

pa- ra-te, praepa-ra-te cor- da ves- tra. Prae- pa-
ra-te, praepa-ra-te, praepa-rate cor- da.
et ser- vi-te et servite
20
et ser-vi-te et ser-vi-te il- li so-
il- li so - li et ser-
li, et servi-te et servi-te il-li et servi-te il-li
vi- te et servi-te il- li et servite il-li et servite


et servite il-li et servite il- li et servite il -
il- li etservite il-li et ser-vi-te il - li
li so- li et li- be- ra- bit et libera-
so - . li.
50
6
- -bit.
de ma-ni-bus i - ni-mi-co - rum ves- tro - rum et
6
de ma-ni-bus i-
li - be- ra- bit et li-be- ra - - bit
4 3

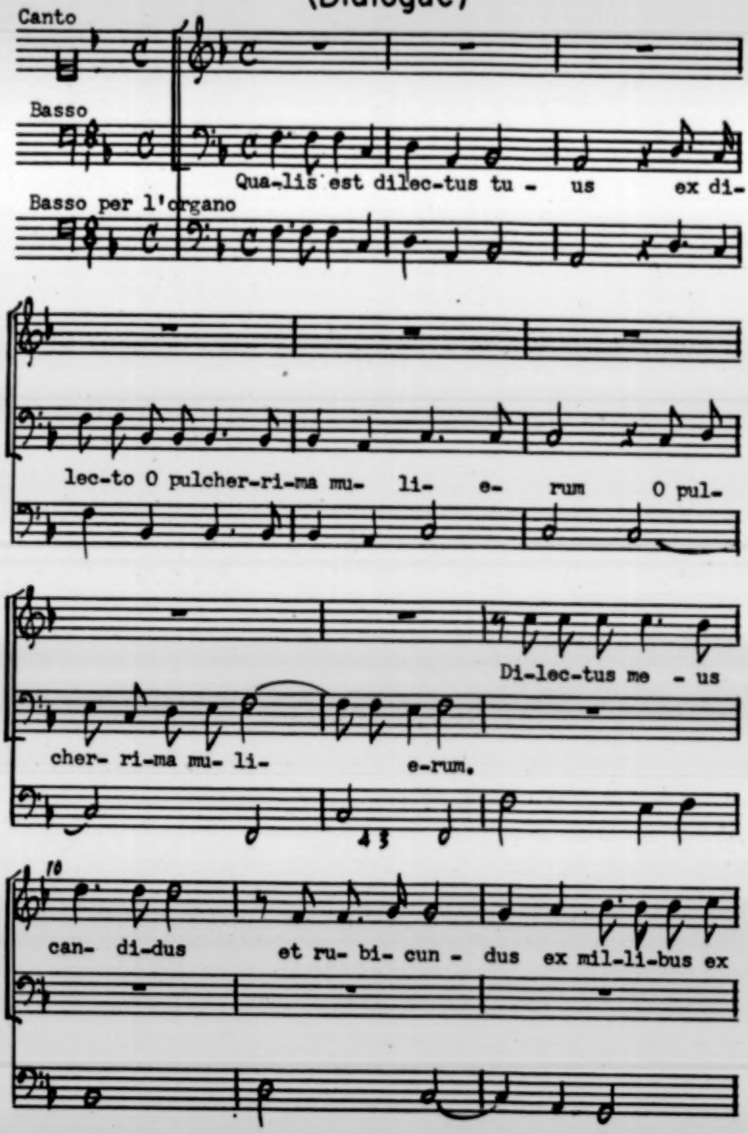

40
ni- mi- co- rum ves- tro- rum et li- be- ra-
et li-be- ra -
bit, et li- be- ra - bit de ma-ni-bus i-ni-mi-
bit et li- be -ra- bit nos de ma-ni= bus
co - rum ves- tro - - rum, de ma-ni-bus de
i-ni-mi-co- - rum vestro - rum de ma-ni-bus
51
ma-ni-bus i-ni-mi- co - rum, i-ni-mi- co - rum ves-
de ma-ni-bus i-ni-mi-co- rum, i-ni-mi-co-

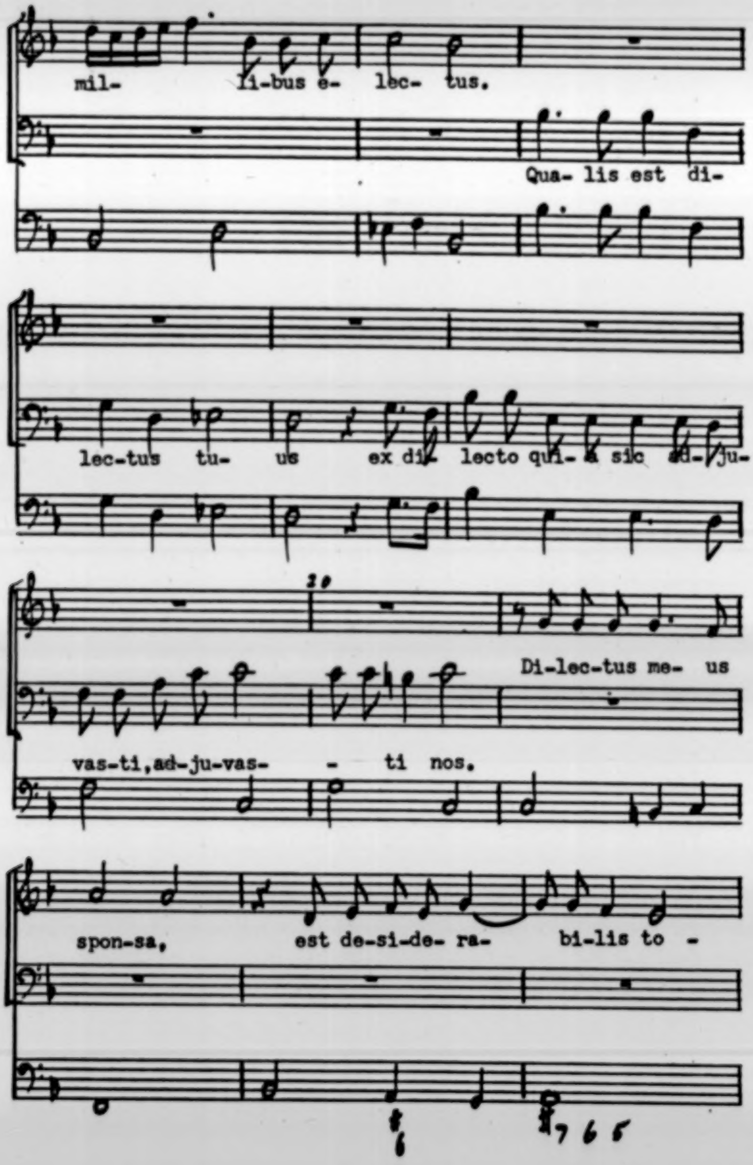

tro - - rum. Con- ver-
- rum vestro - - rum.
te-mi- ni ad e- um. In to-to cor- de
3
3
3
in to- to cor-de ves- tro. Ne
60
Ne au-fer-te
au-ferte de- os, de- os a-li- e - nos, de
ne au- fer- te, ne au-fer- te

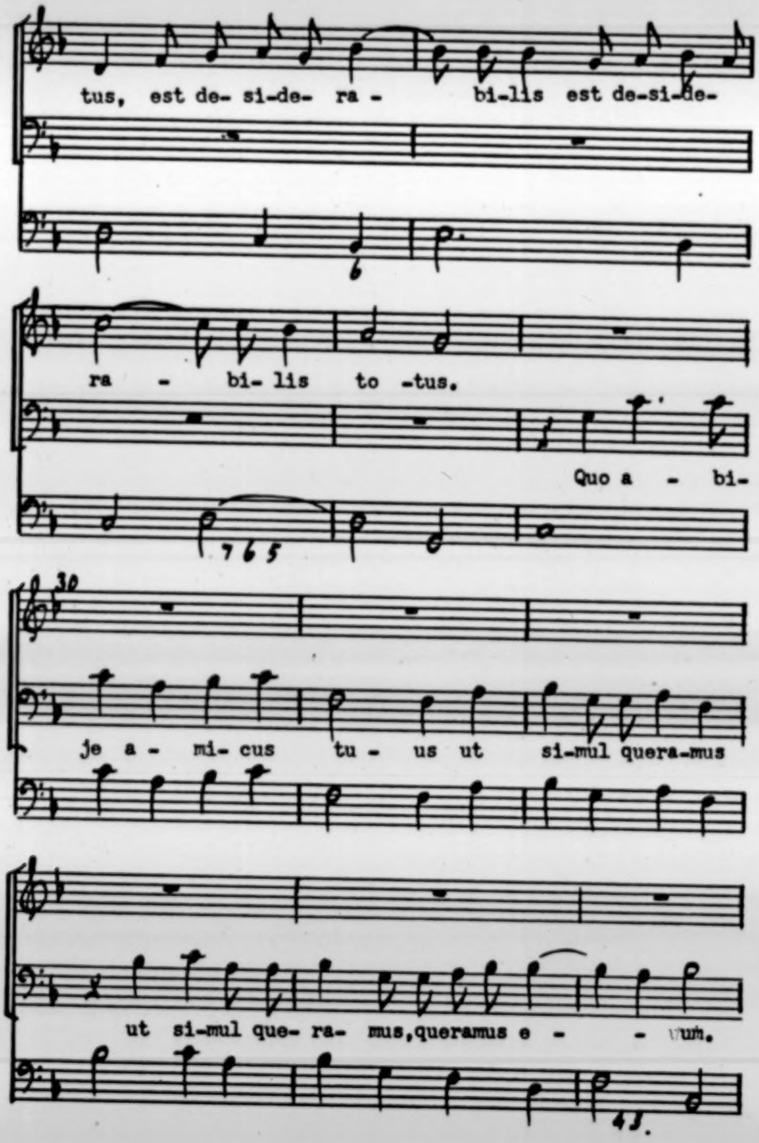

me- di -o ves- tri. Et li- be - ra-
Ne au-fer - te,
70
bit et li-be- ra - bit
de ma-ni-bus i-. ni-mi-co- rum ves-
tro -rum, et li- be- ra- bit et li-be-ra- -
de ma-ni-bus i- ni-mi-co-rum ves- tro- rum et
bit.
et
43

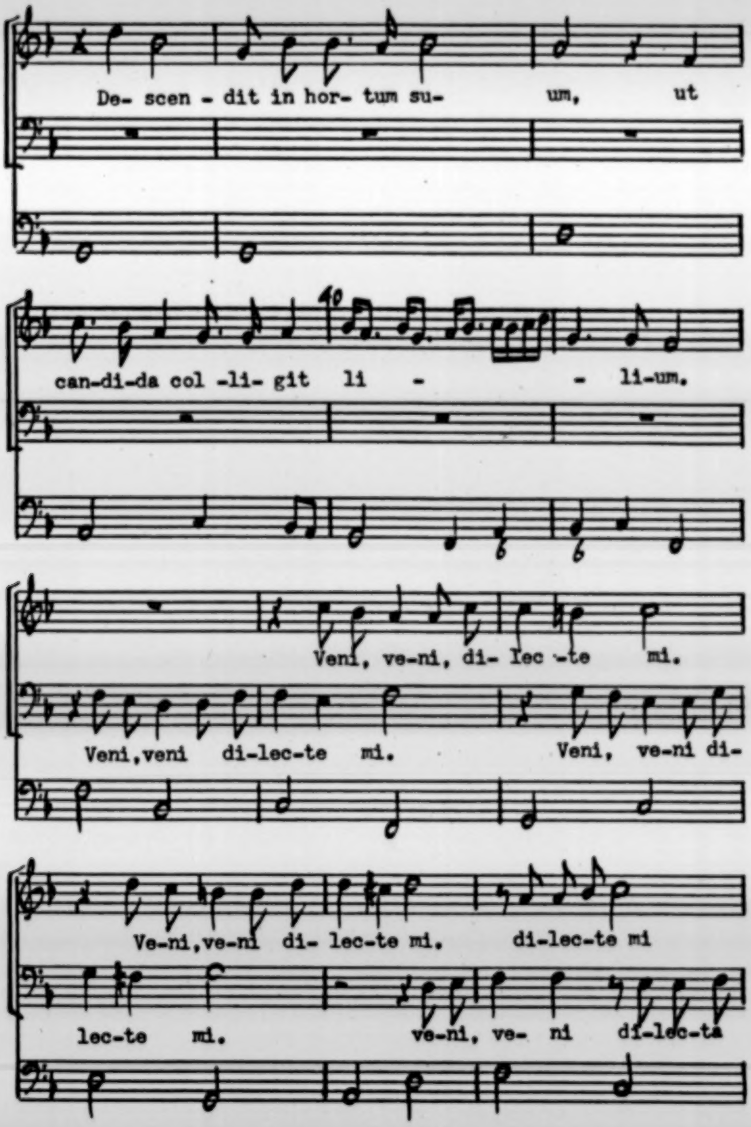

li- be- ra - bit et li-be-ra- - bit de
li-be-ra - - bit et li- be- ra-bit nos
ma-ni-bus i-ni-mi- co- rum ves- tro -
de ma-ni- bus i-ni-mi-co- rum ves-tro-
rum, de ma-ni-bus de ma-ni-bus i-ni-mi- co- rum,i-ni-mi-
rum de ma-ni-bus de ma-ni-bus i-ni-mi-co-
co - - rum ves - tro- rum.
rum, i-ni- mi-co - rum ves- tro - rum.

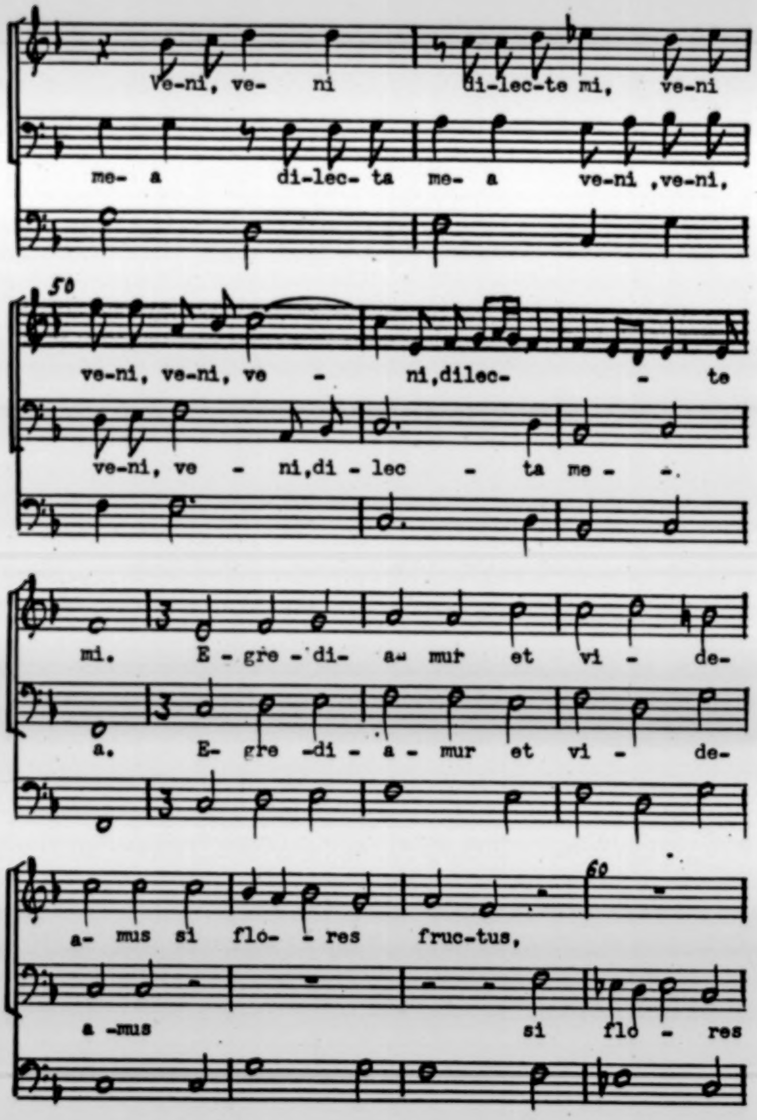
Qualis est Dilectus Tuus
(Dialogue)

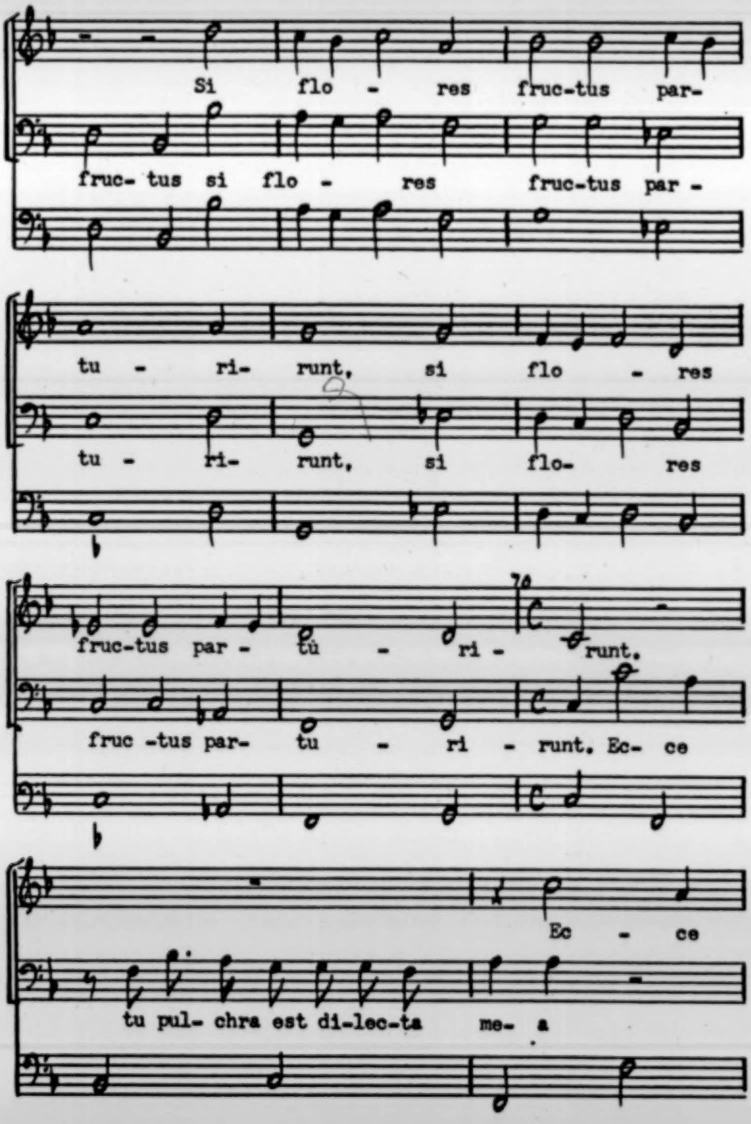

Canto
Basso
Basso per l'organo
Qua-lis est dilec-tus tu - us ex di-
lec-to O pulcher-ri-ma mu- li- e- rum O pul-
cher- ri-ma mu- li- e-rum.
Di-lec-tus me - us
10
can- di-dus et ru- bi- cun - dus ex mil-li-bus ex
4 3

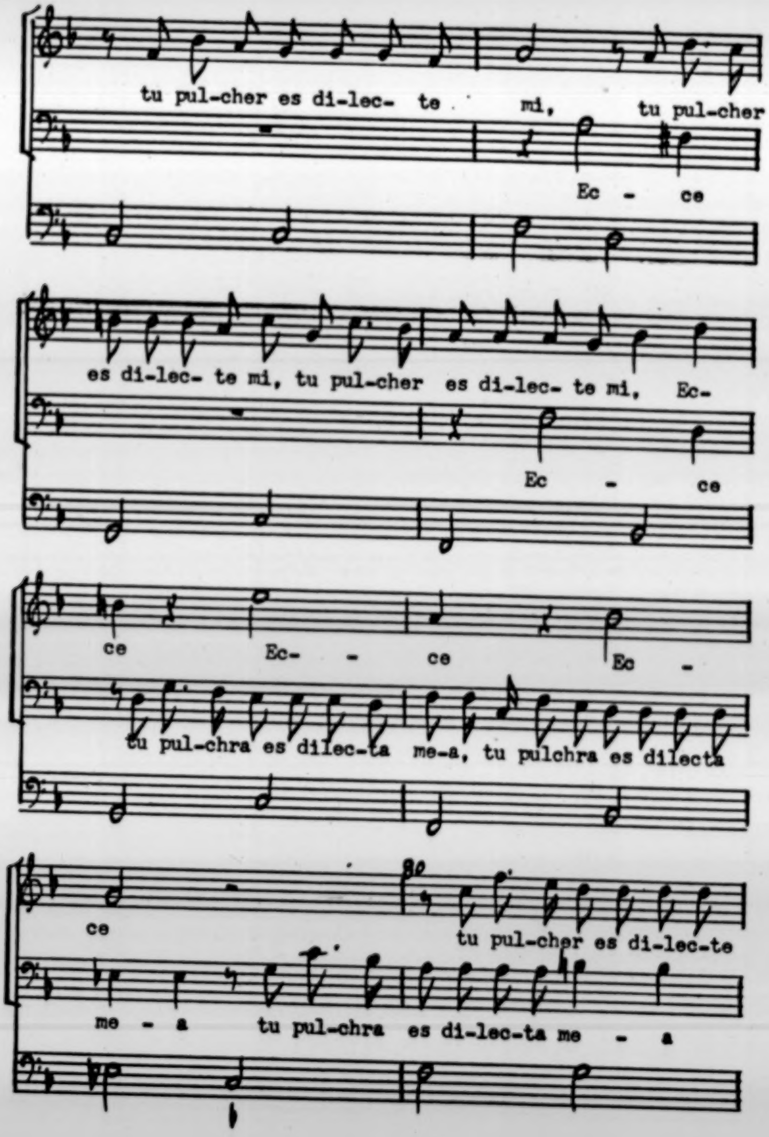

mil- li-bus e- lec- tus.
Qua- lis est di-
lec-tus tu- us ex di- lecto qui- a sic ad- ju-
10
Di-lec-tus me- us
vas-ti, ad-ju-vas- - ti nos.
spon-sa, est de-si-de- ra- bi-lis to -
6
7 6 5

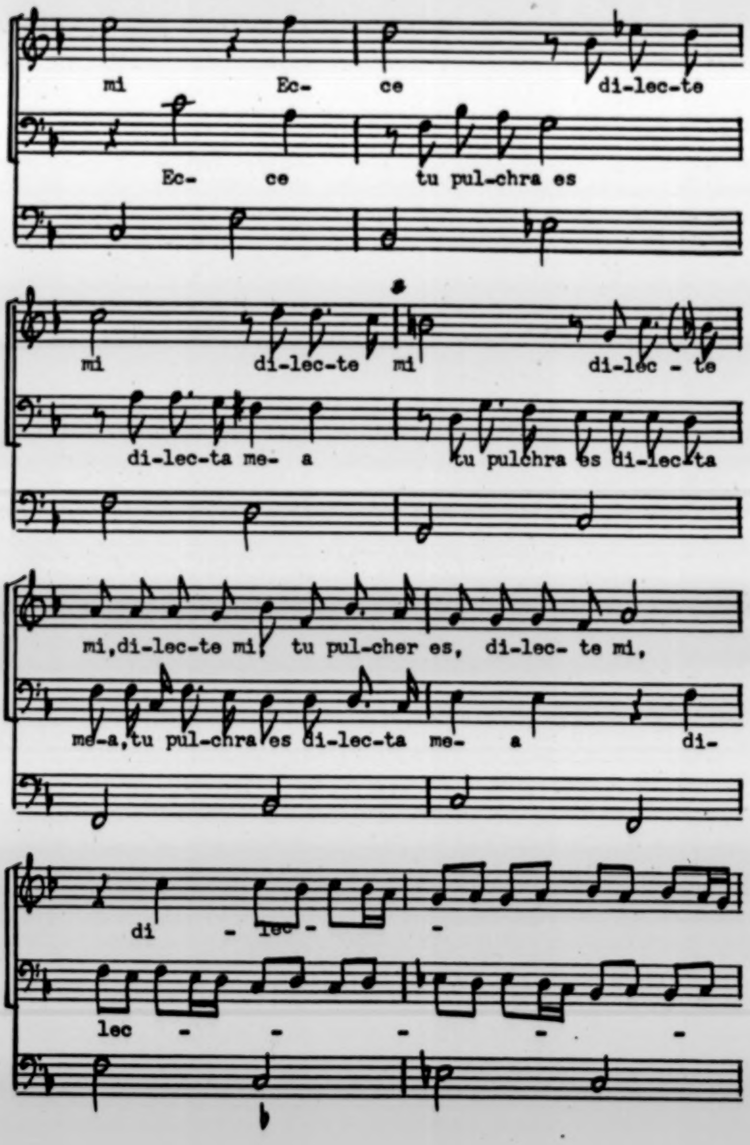

tus, est de- si-de- ra - bi-lis est de-si-de-
6
ra - bi- lis to -tus.
Quo a - bi-
7 6 5
30
je a - mi- cus tu - us ut si-mul quera-mus
ut si-mul que- ra- mus,queramus e - - um.
4 3.

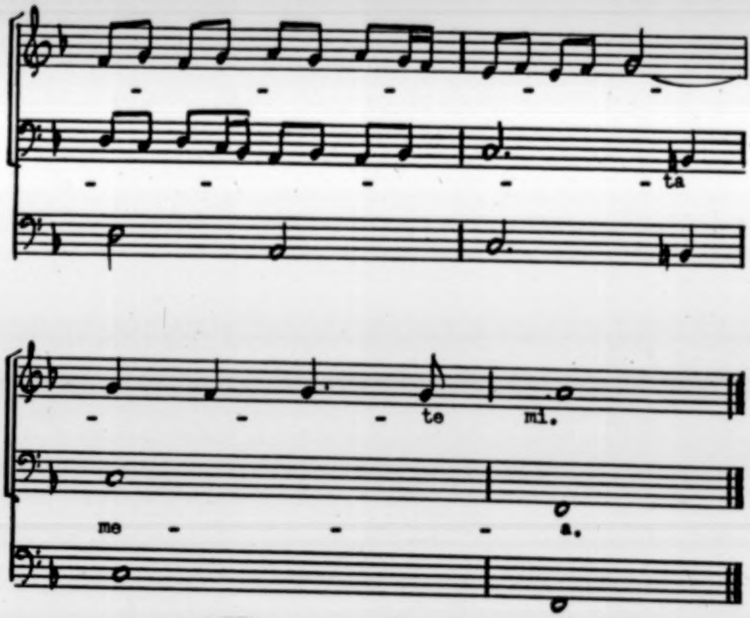

De- scen - dit in hor- tum su- um, ut
40
can-di-da col -li- git li - - li-um.
Veni, ve-ni, di- lec -te mi.
Veni,veni di-lec-te mi. Veni, ve-ni di-
Ve-ni,ve-ni di- lec-te mi. di-lec-te mi
lec-te mi. ve-ni, ve- ni di-lec-ta


Ve-ni, ve- ni di-lec-te mi, ve-ni
me- a di-lec- ta me- a ve-ni ,ve-ni,
50
ve-ni, ve-ni, ve - ni,dilec- - te
ve-ni, ve - ni,di - lec - ta me - -.
mi. E - gre -'di- a- mur et vi - de-
a. E- gre -di - a - mur et vi - de-
a- mus si flo- - res fruc-tus,
60
a -mus si flo - res

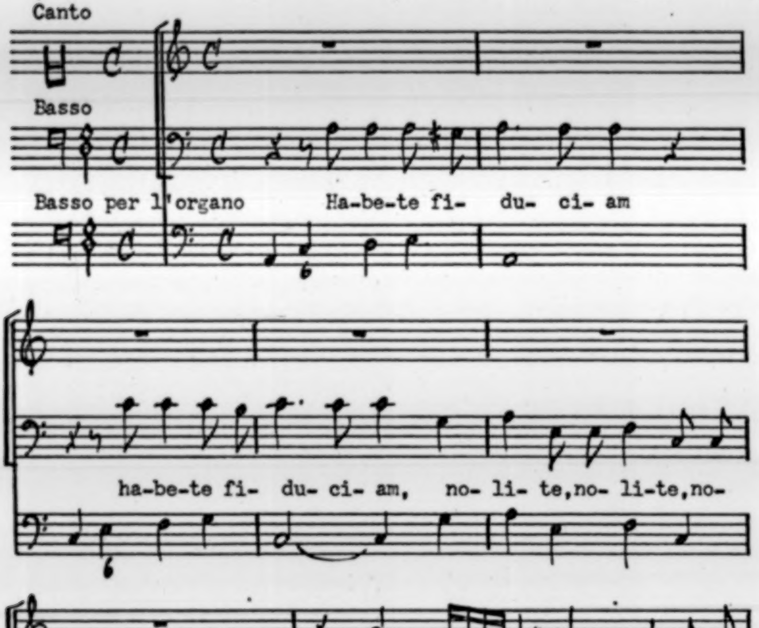

Si flo - res fruc-tus par-
fruc- tus si flo - res fruc-tus par -
tu - ri- runt, si flo - res
tu - ri- runt, si flo- res
70
fruc-tus par - tu - ri - runt.
fruc -tus par- tu - ri - runt. Ec- ce
Ec - ce
tu pul- chra est di-lec-ta me- a

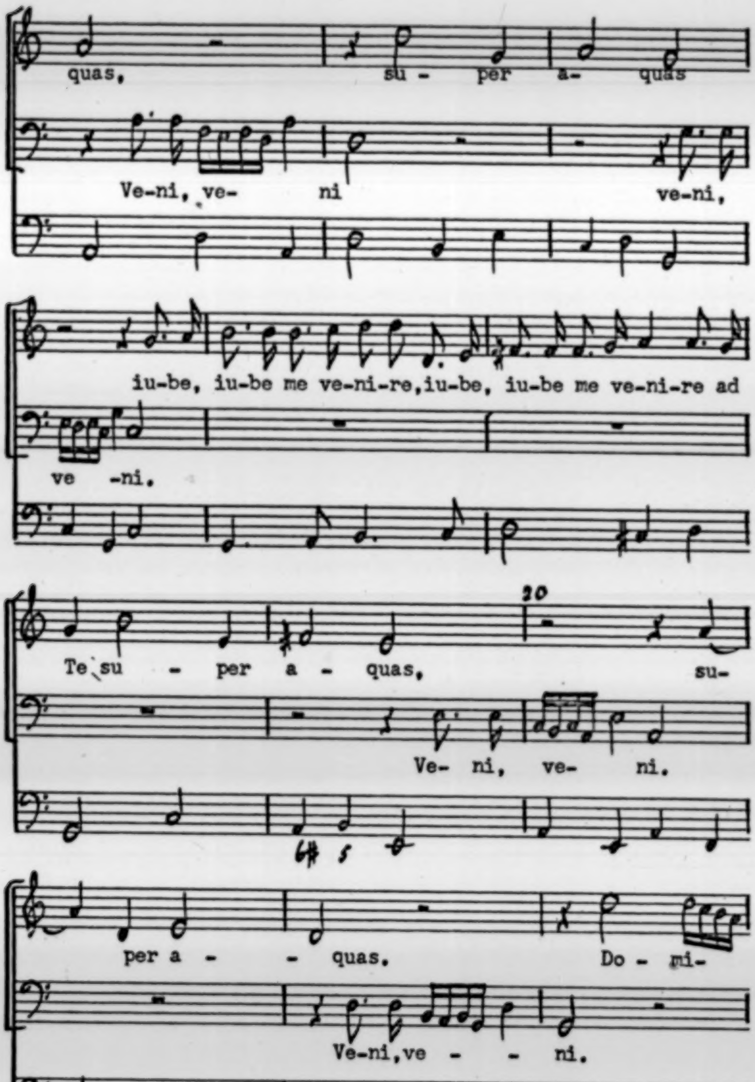

tu pul-cher es di-lec- te mi, tu pul-cher
Ec - ce
es di-lec- te mi, tu pul-cher es di-lec- te mi, Ec-
Ec - ce
ce Ec- - ce Ec -
tu pul-chra es dilec-ta me-a, tu pulchra es dilecta
ce tu pul-cher es di-lec-te
me - a tu pul-chra es di-lec-ta me - a

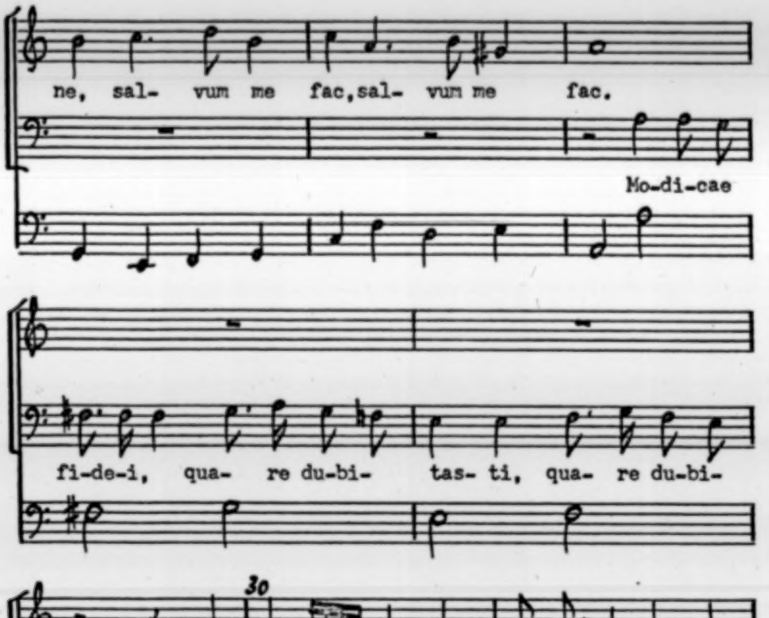

mi Ec- ce di-lec-te
Ec- ce tu pul-chra es
mi di-lec-te mi di-lec - te
di-lec-ta me- a tu pulchra es di-lec-ta
mi, di-lec-te mi, tu pul-cher es, di-lec- te mi,
me-a, tu pul-chra es di-lec-ta me- a di-
di - lec- -
lec - - - - -

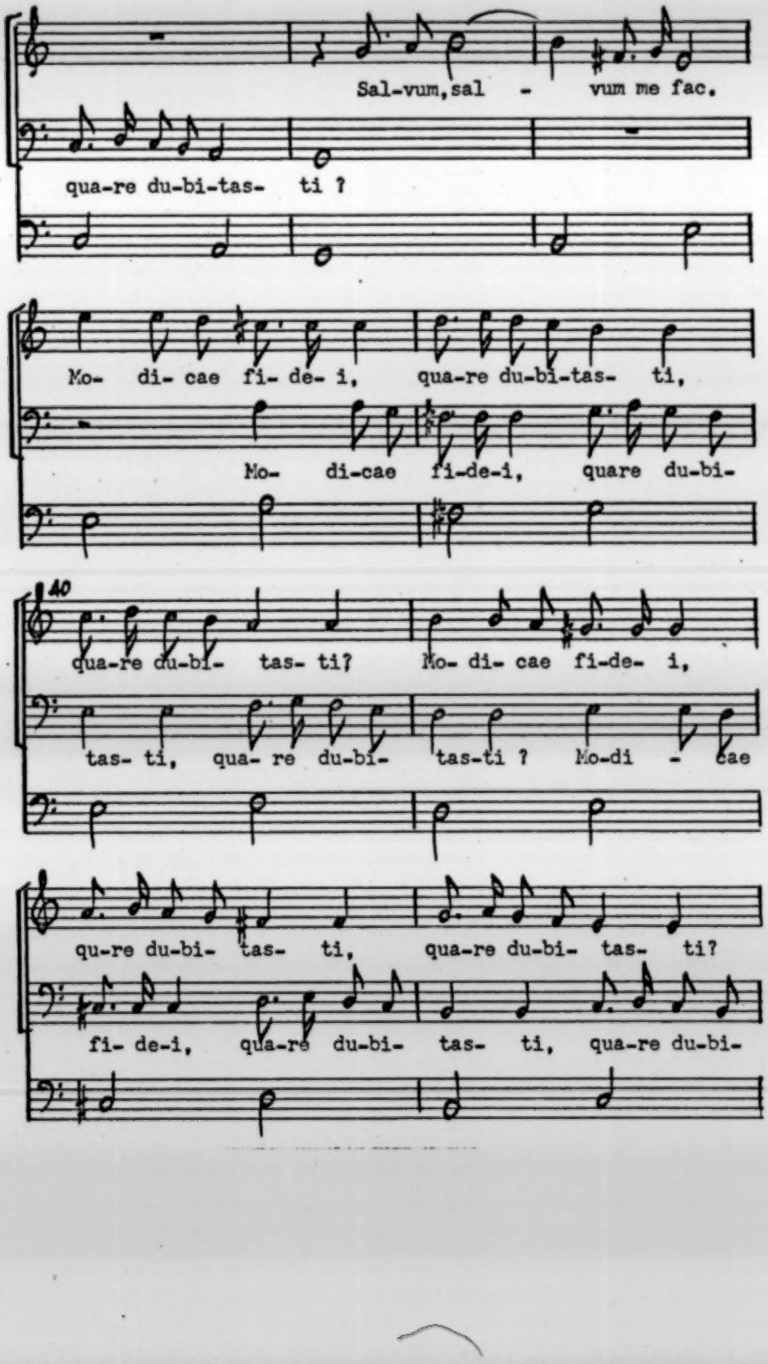

- - - - -
- - - - - ta
- - - te mi.
me - - - a.

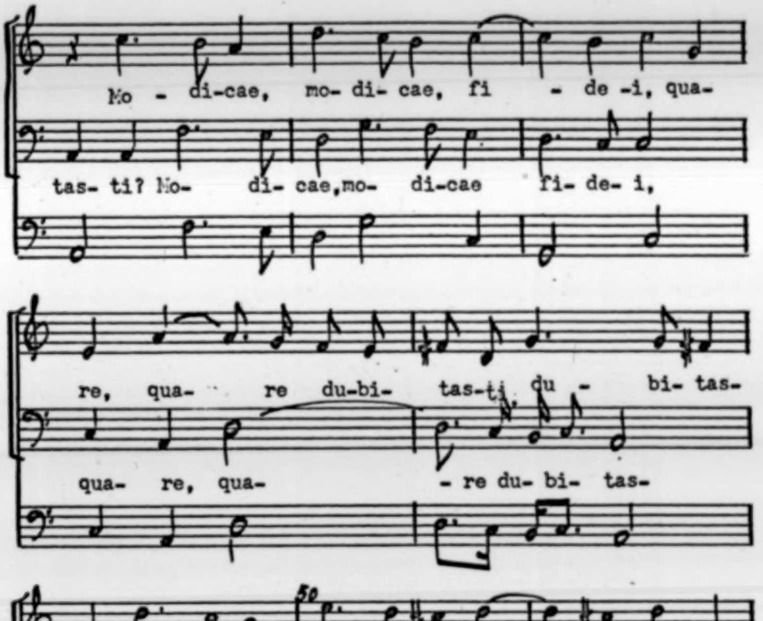
Habete Fiduciam


Canto
Basso
Basso per l'organo
Ha-be-te fi- du- ci- am
ha-be-te fi- du- ci- am, no- li- te, no- li-te, no-
li- te ti-me- re.
Do- mi- ne, si tu
es iu-be, iu-be me ve- ni-re ad Te su- per a-
6
6
10

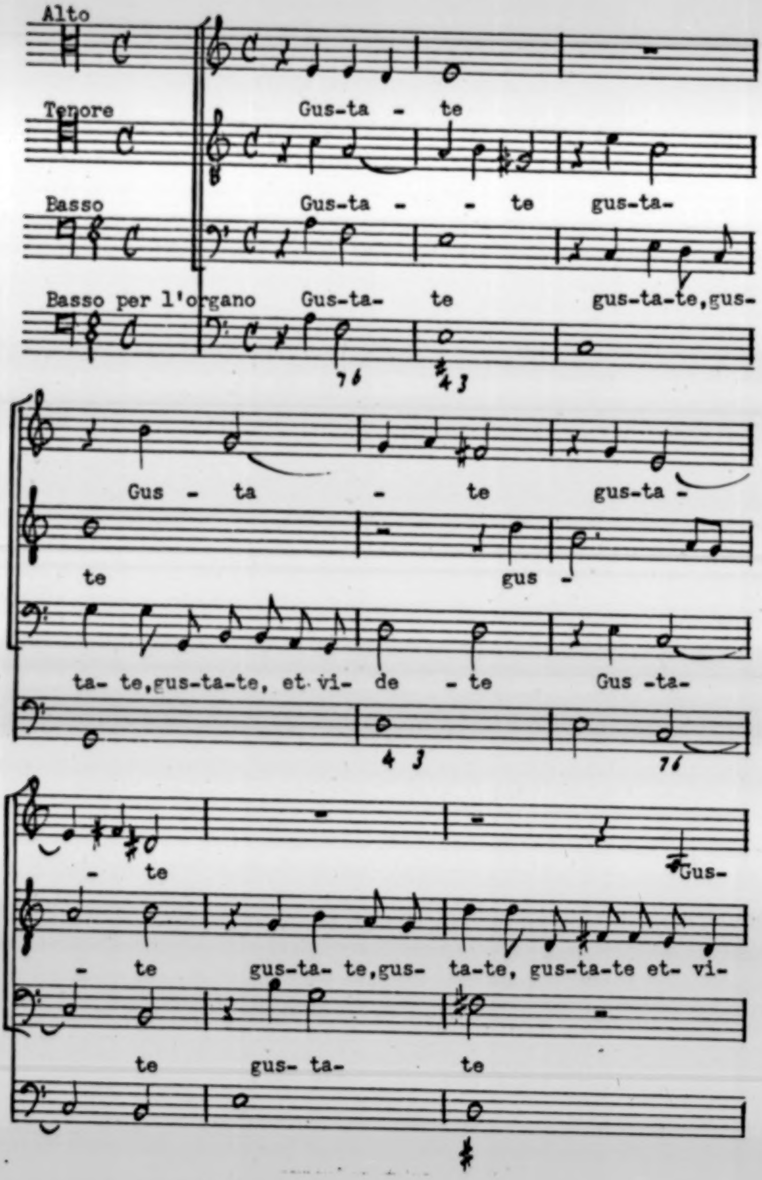

quas, su - per a- quas
Ve-ni, ve- ni ve-ni,
iu-be, iu-be me ve-ni-re, iu-be, iu-be me ve-ni-re ad
ve -ni.
20
Te su - per a - quas, su-
Ve- ni, ve- ni.
6♯ 5 6
per a - - quas. Do - mi-
Ve-ni, ve - - ni.

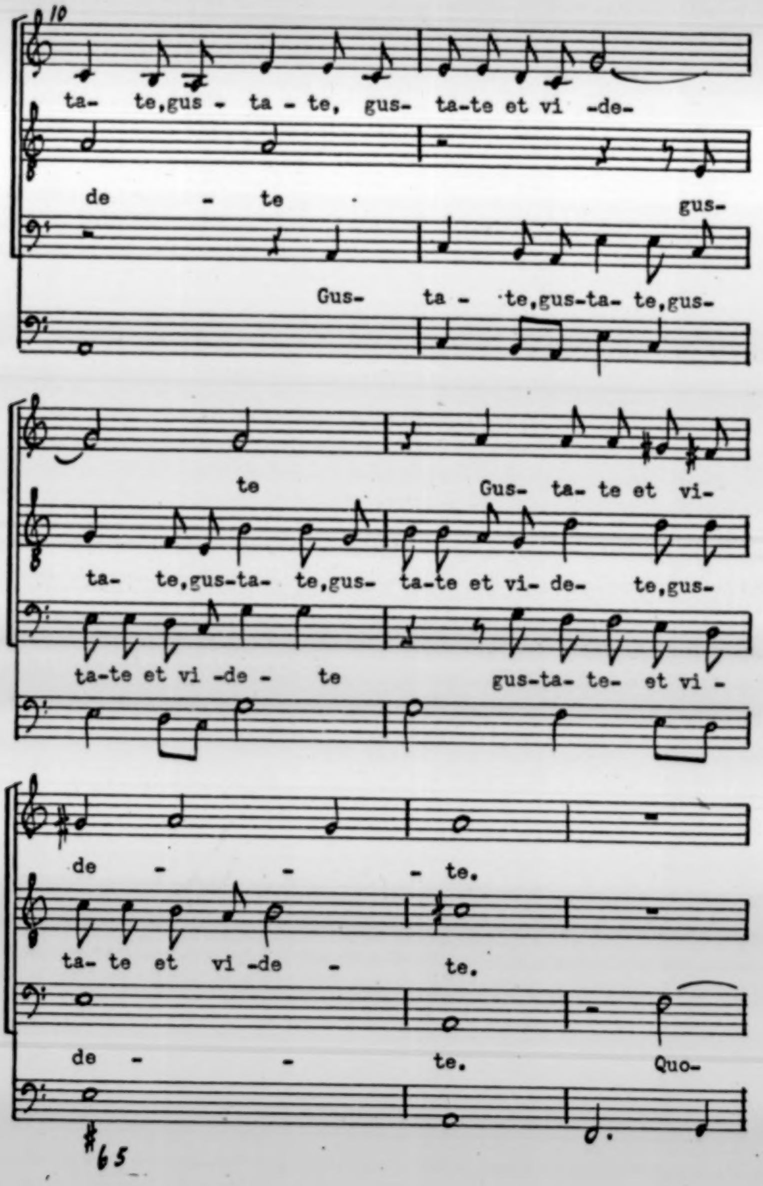

ne, sal- vum me fac, sal- vum me fac.
Mo-di-cae
fi-de-i, qua- re du-bi- tas- ti, qua- re du-bi-
30
Do - mi- ne, sal- vum me fac, sal-
tas- ti?
vum me fac.
Mo- di-cae fi-de-i, qua-re du-bitas- ti,

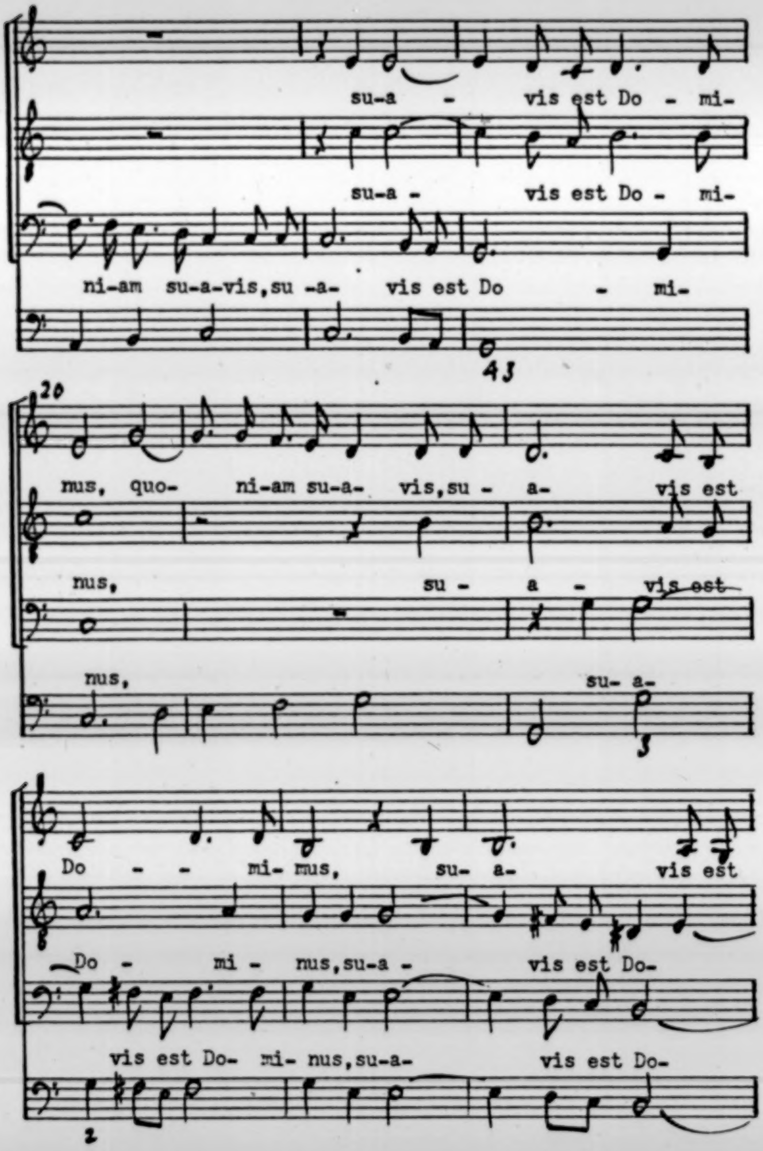

Sal-vum, sal - vum me fac.
qua-re du-bi-tas- ti ?
Mo- di- cae fi- de- i, qua-re du-bi-tas- ti,
Mo- di-cae fi-de-i, quare du-bi-
40
qua-re du-bi- tas- ti? Mo- di- cae fi-de- i,
tas- ti, qua- re du-bi- tas-ti ? Mo-di - cae
qu-re du-bi- tas- ti, qua-re du-bi- tas- ti?
fi- de-i, qua-re du-bi- tas- ti, qua-re du-bi-

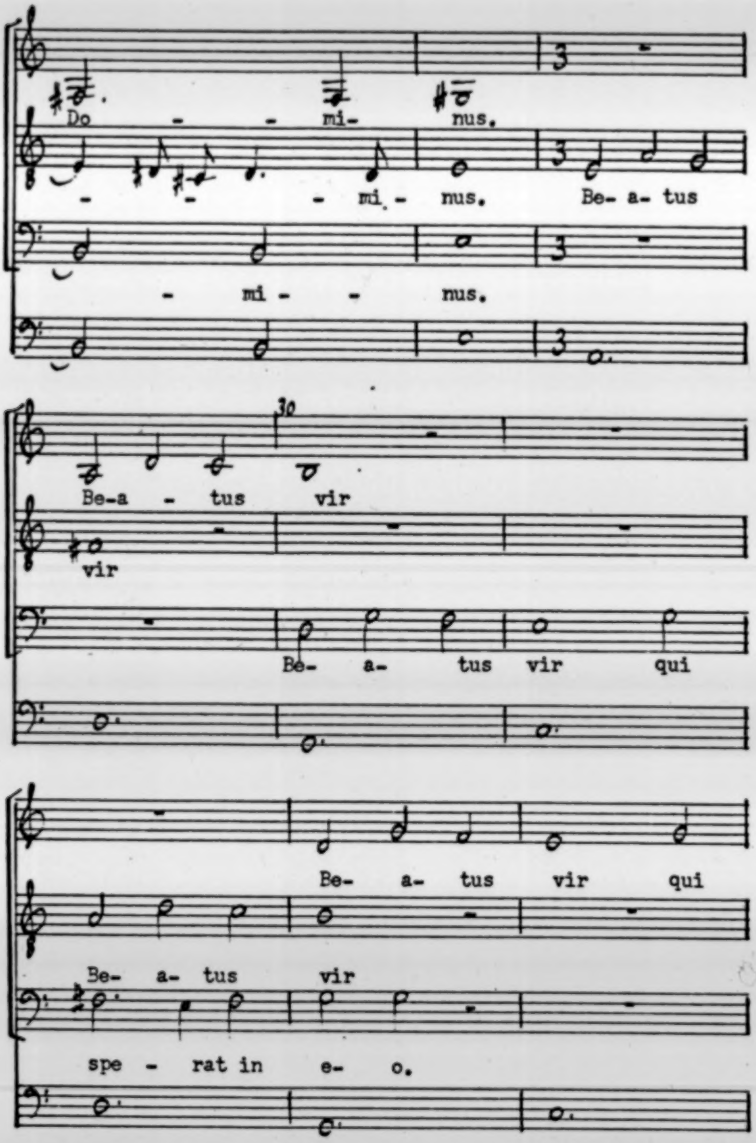

Mo - di-cae, mo- di- cae, fi - de -i, qua-
tas- ti? Mo- di- cae,mo- di-cae fi- de- i,
re, qua- re du-bi- tas-ti du - bi- tas-
qua- re, qua- - re du- bi- tas-
50
ti? Mo- di- cae, mo-di- cae fi- de- i, qua-
ti? Mo- di- cae,mo- di- cae fi- de-i,
re, qua- re du-bi- tas-ti,du - bi- tas- ti ?
qua -re, qua - re du-bi-tas - ti ?

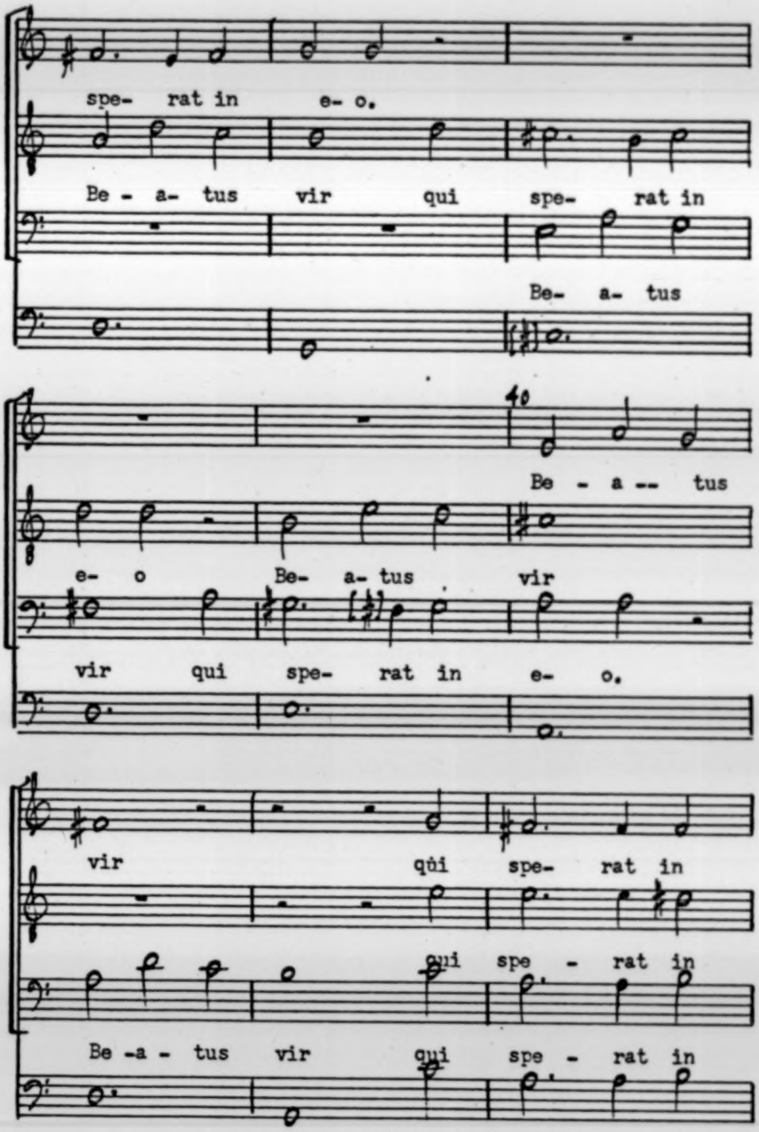
Gustate et Videte

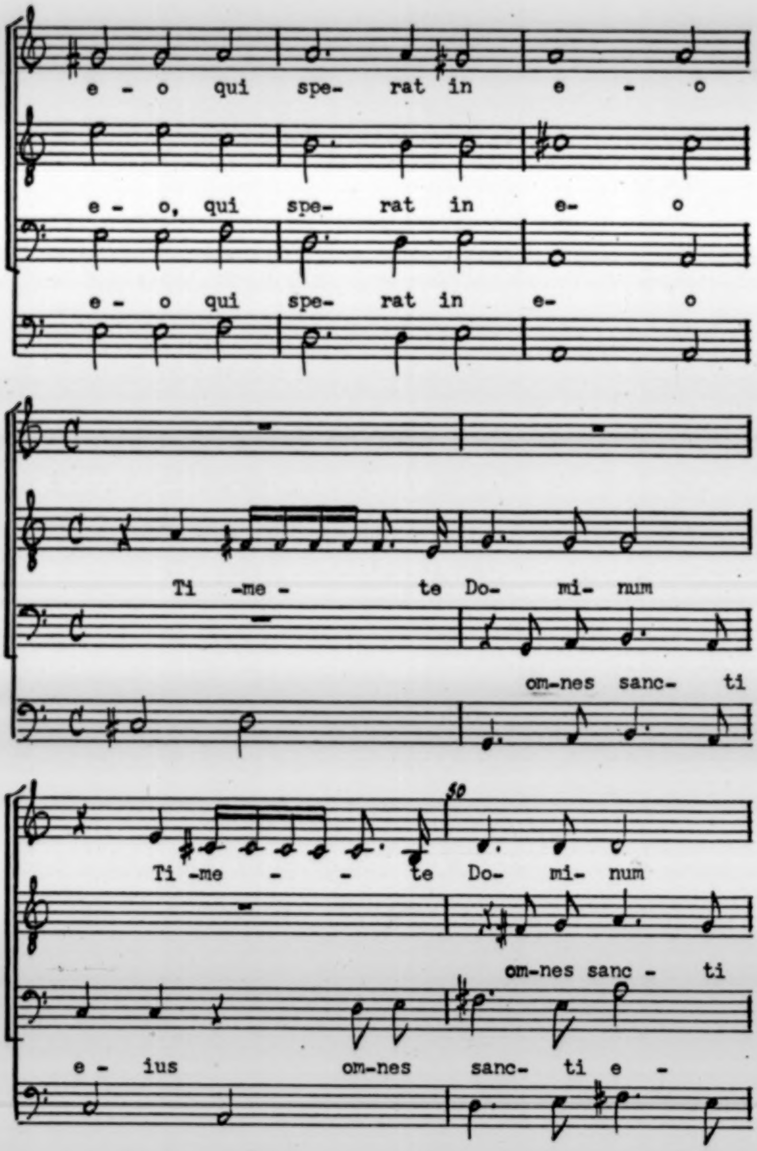

Alto
Gus-ta - te
Tenore
Gus-ta - - te gus-ta-
Basso
Gus-ta- te gus-ta-te,gus-
Basso per l'organo
7 6
4 3
Gus - ta - te gus-ta -
te gus -
ta- te,gus-ta-te, et vi- de - te Gus -ta-
4 3
7 6
- te Gus-
- te gus-ta- te,gus- ta-te, gus-ta-te et- vi-
te gus- ta- te

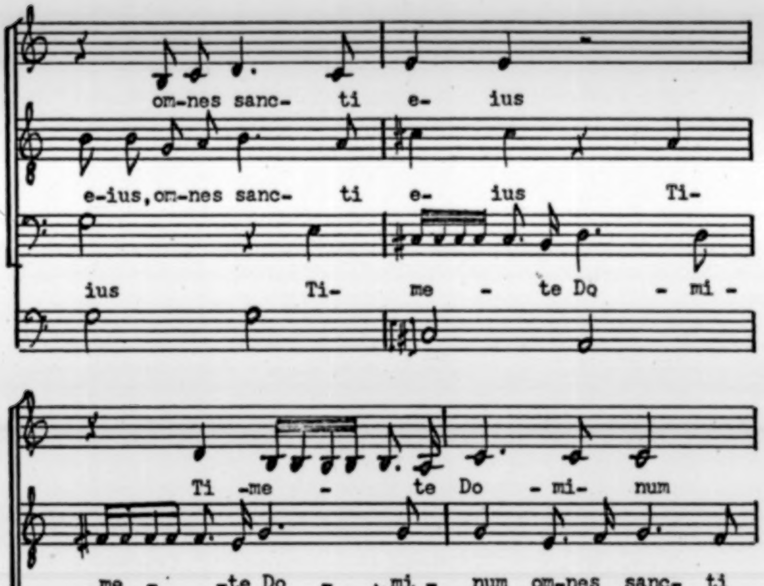

10
ta- te,gus - ta - te, gus- ta-te et vi -de-
de - te gus-
Gus- ta - te,gus-ta- te,gus-
te Gus- ta- te et vi-
ta- te,gus-ta- te,gus- ta-te et vi- de- te,gus-
ta-te et vi -de - te gus-ta- te- et vi -
de - - te.
ta- te et vi -de - te.
de - - te. Quo-
#65

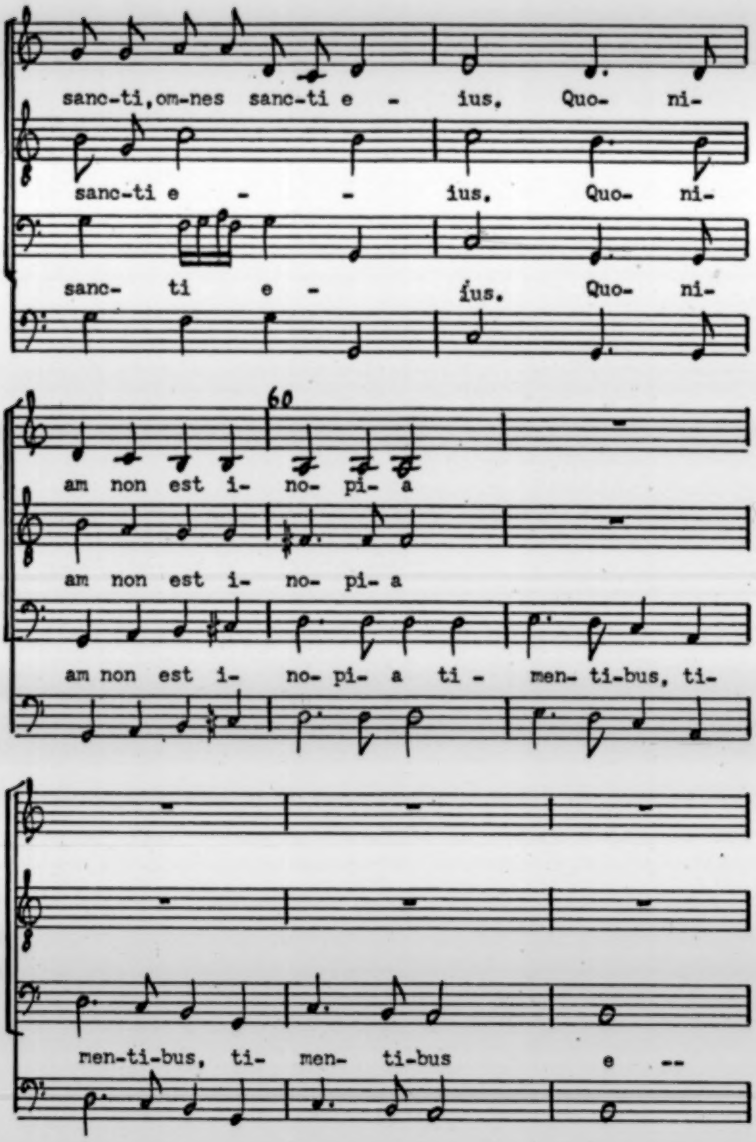

su-a - vis est Do - mi-
su-a - vis est Do - mi-
ni-am su-a-vis, su -a- vis est Do - mi-
43
20
nus, quo- ni-am su-a- vis, su - a- vis est
nus, su - a - vis est
nus, su- a-
3
Do - - mi- mus, su- a- vis est
Do - mi - nus, su-a - vis est Do-
vis est Do- mi- nus, su-a- vis est Do-
2

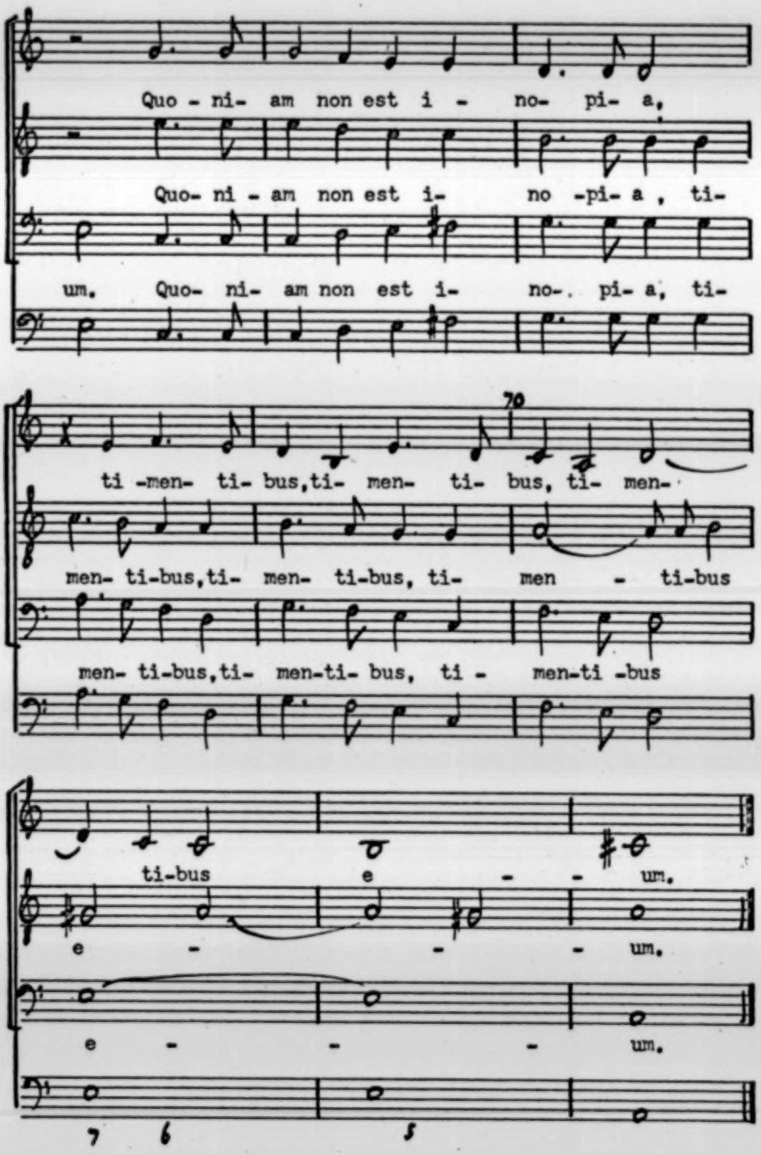

Do - - mi- nus.
- - - mi. - nus. Be- a- tus
- mi- - nus.
3
30
Be-a - tus vir
vir
Be- a- tus vir qui
Be- a- tus vir qui
Be- a- tus vir
spe - rat in e- o.


spe- rat in e- o.
Be - a- tus vir qui spe- rat in
Be- a- tus
40
Be - a -- tus
e- o Be- a- tus vir
vir qui spe- rat in e- o.
vir qui spe- rat in
qui spe - rat in
Be -a - tus vir qui spe - rat in

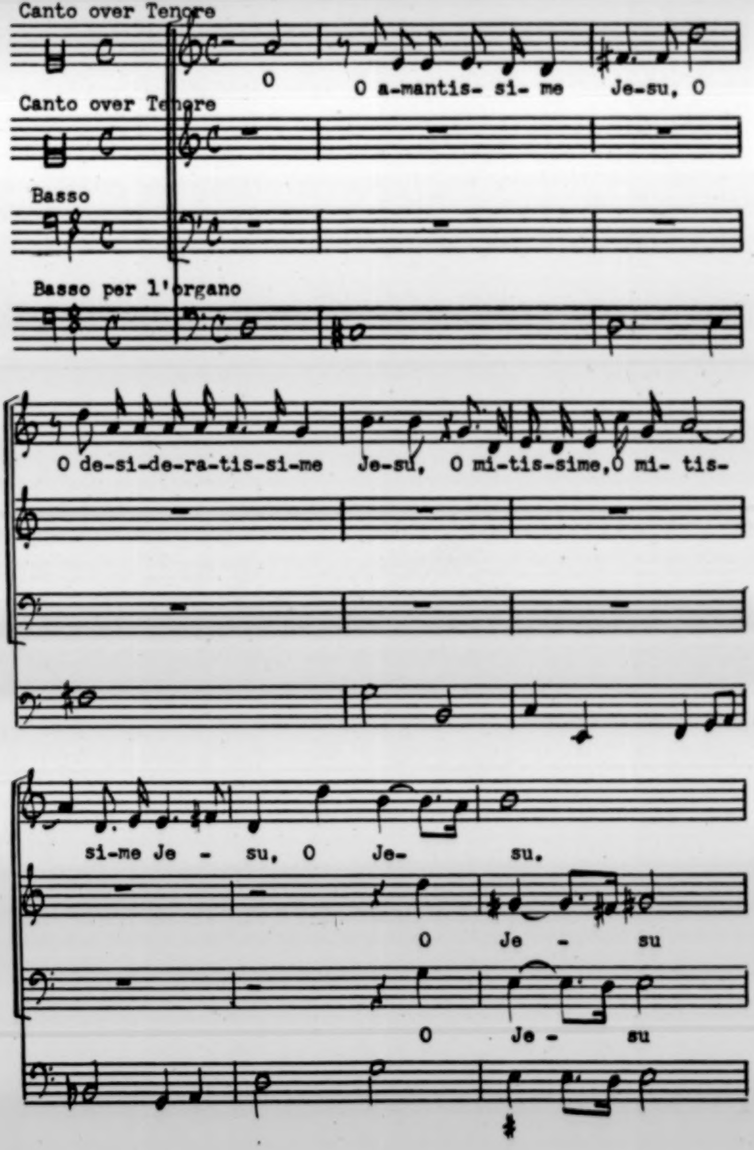

e - o qui spe- rat in e - o
e - o, qui spe- rat in e- o
e - o qui spe- rat in e- o
Ti -me - te Do- mi- num
om-nes sanc- ti
30
Ti -me - - te Do- mi- num
om-nes sanc - ti
e - ius om-nes sanc- ti e -

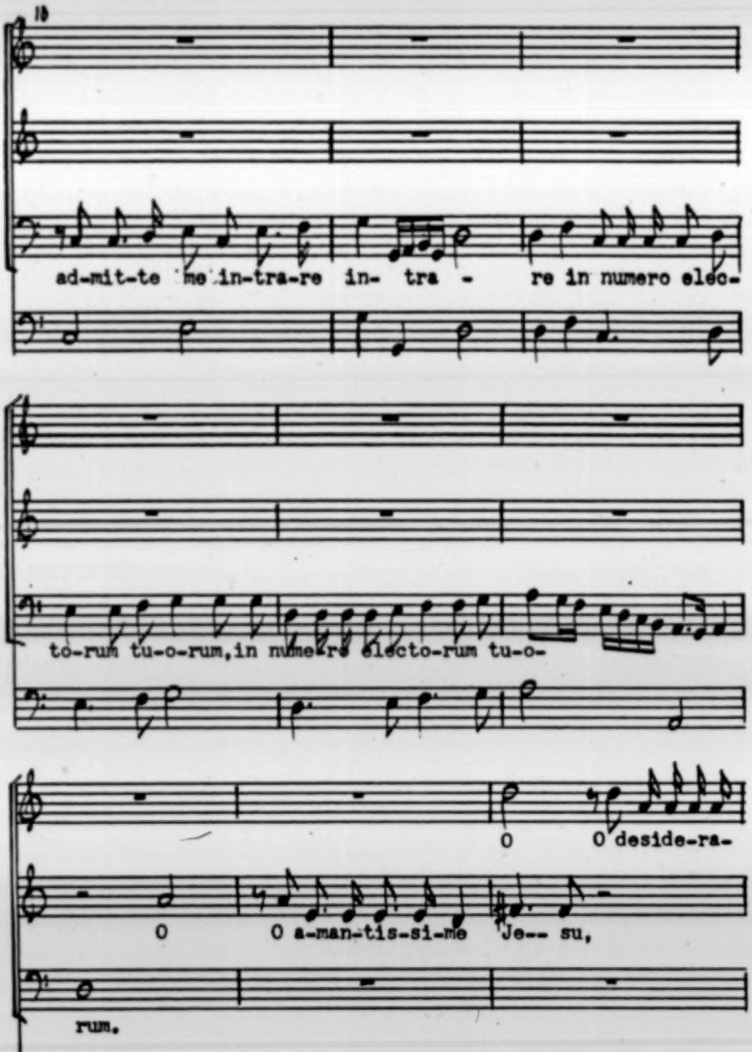

om-nes sanc- ti e- ius
e-ius, om-nes sanc- ti e- ius Ti-
ius Ti- me - te Do - mi -
Ti -me - te Do - mi- num
me - -te Do - mi- num om-nes sanc- ti
num om-nes sanc- ti e -
om-nes sanc- ti e- ius om-nes
e- ius om-nes sanc-ti, om-nes
om-nes sancti , om-nes

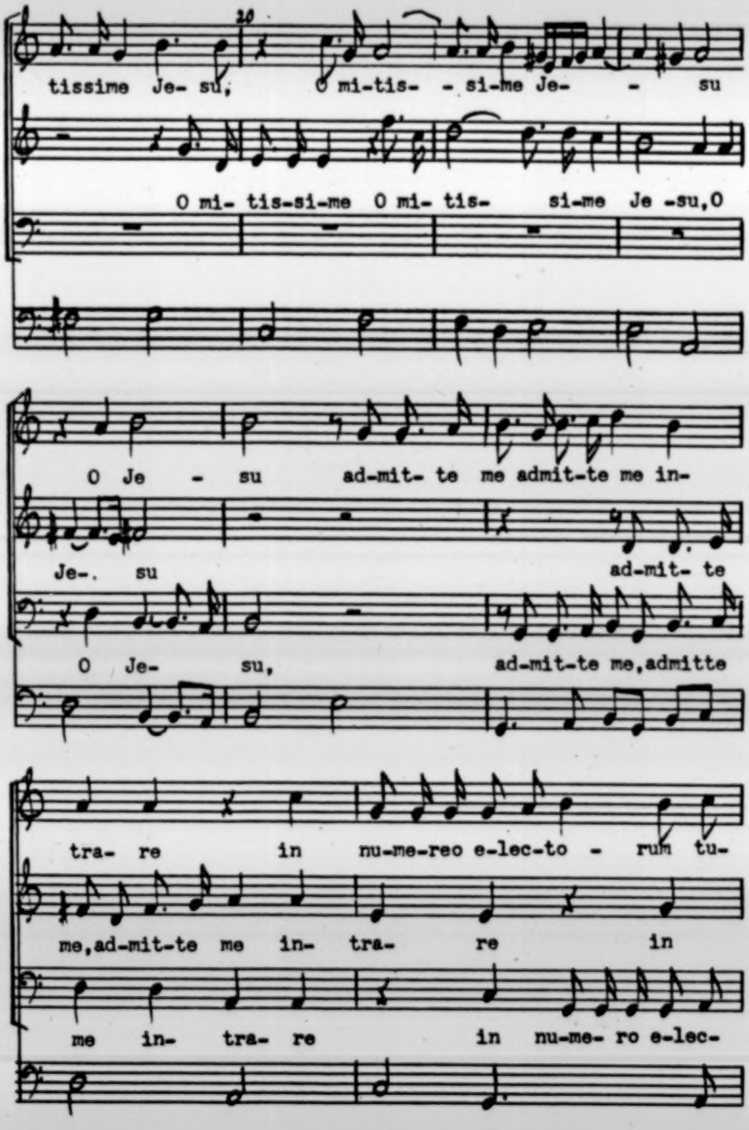

sanc-ti, om-nes sanc-ti e - ius. Quo- ni-
sanc-ti e - - ius. Quo- ni-
sanc- ti e - ius. Quo- ni-
60
am non est i- no- pi- a
am non est i- no- pi- a
am non est i- no- pi- a ti - men- ti-bus, ti-
men-ti-bus, ti- men- ti-bus e --

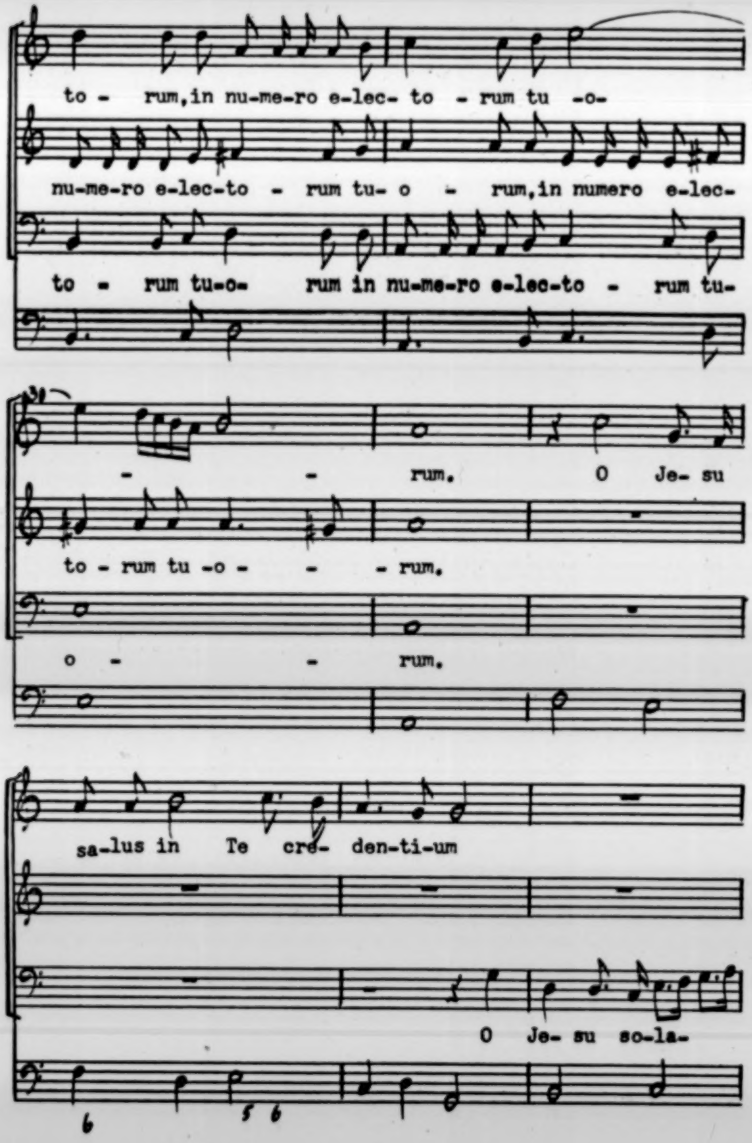

Quo - ni- am non est i - no- pi- a,
Quo- ni - am non est i- no -pi- a , ti-
um. Quo- ni- am non est i- no-. pi- a, ti-
70
ti -men- ti- bus,ti- men- ti- bus, ti- men-
men- ti-bus,ti- men- ti-bus, ti- men - ti-bus
men- ti-bus,ti- men-ti- bus, ti - men-ti -bus
ti-bus e - - um.
e - - - um.
e - - - um.
7 6 5

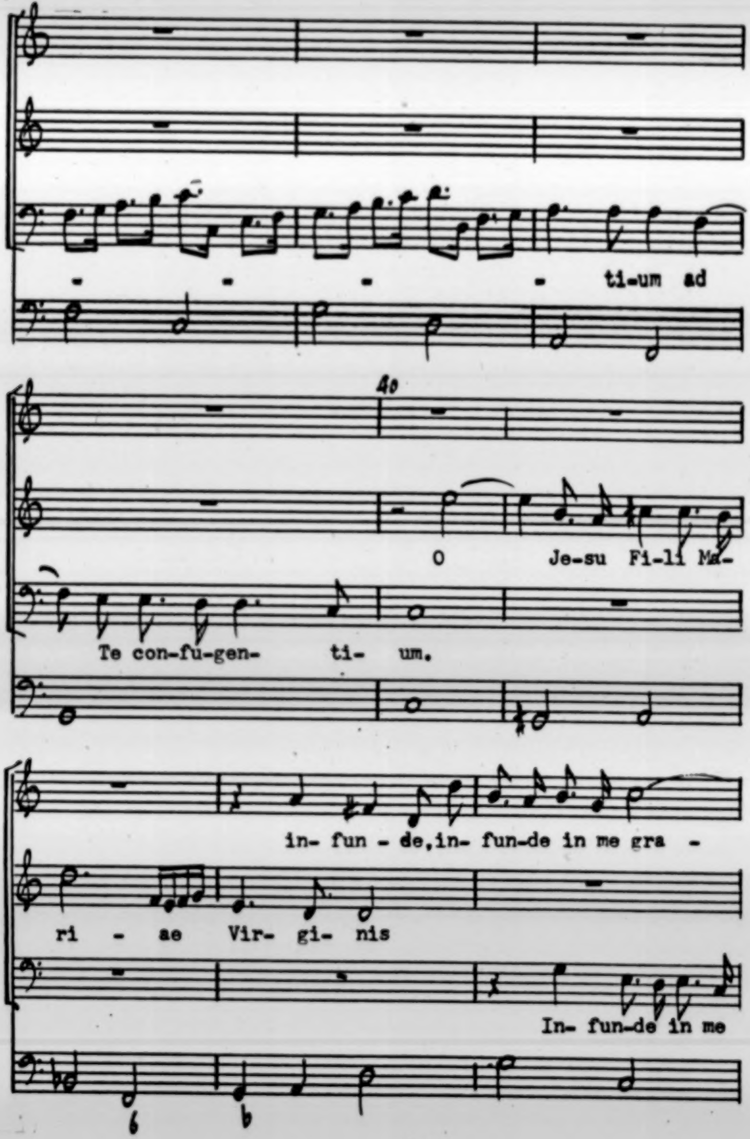
O Amantissime Jesu

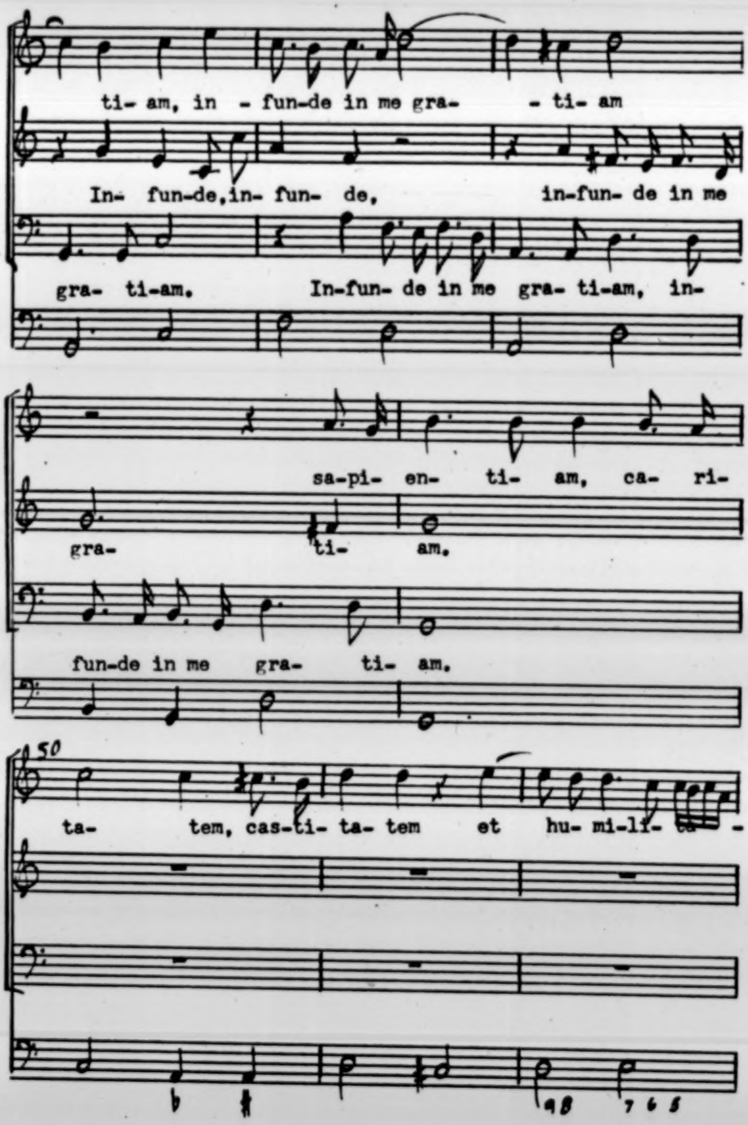

Canto over Tenore
O O a-mantis- si- me Je-su, O
Canto over Tenore
Basso
Basso per l'organo
O de-si-de-ra-tis-si-me Je-su, O mi-tis-sime, O mi- tis-
si-me Je - su, O Je- su.
O Je - su
O Je - su

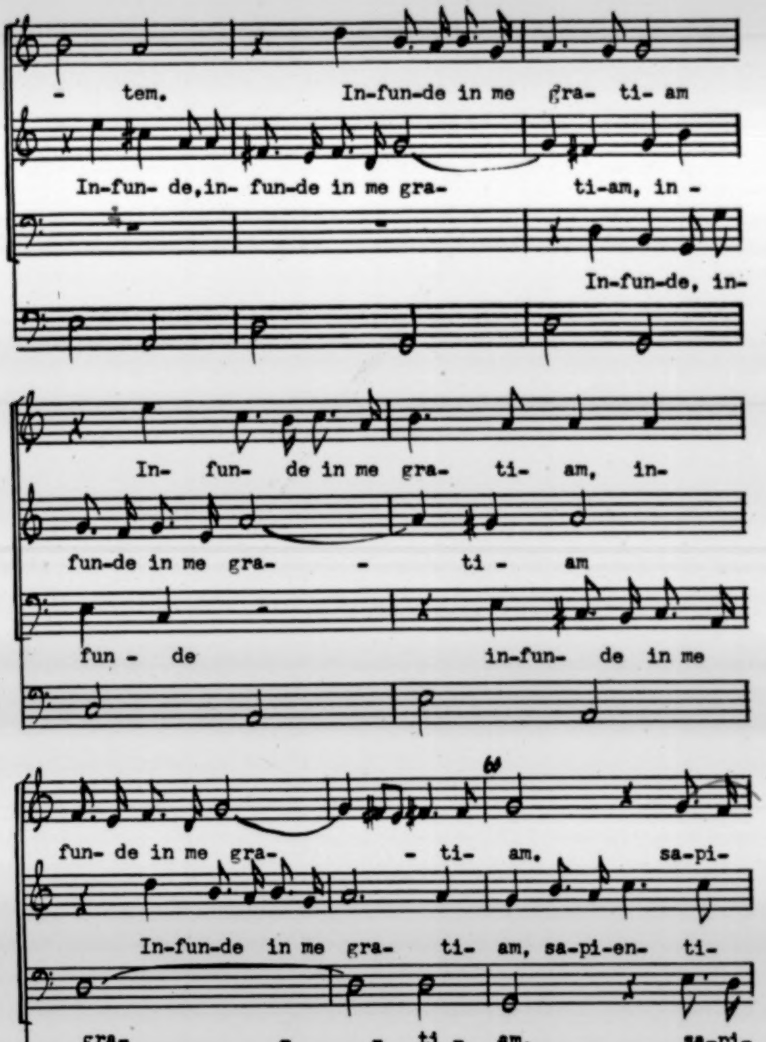

10
ad-mit-te me in-tra-re in- tra - re in numero elec-
to-rum tu-o-rum, in nume-re electo-rum tu-o-
rum.
O O deside-ra-
O O a-man-tis-si-me Je-- su,

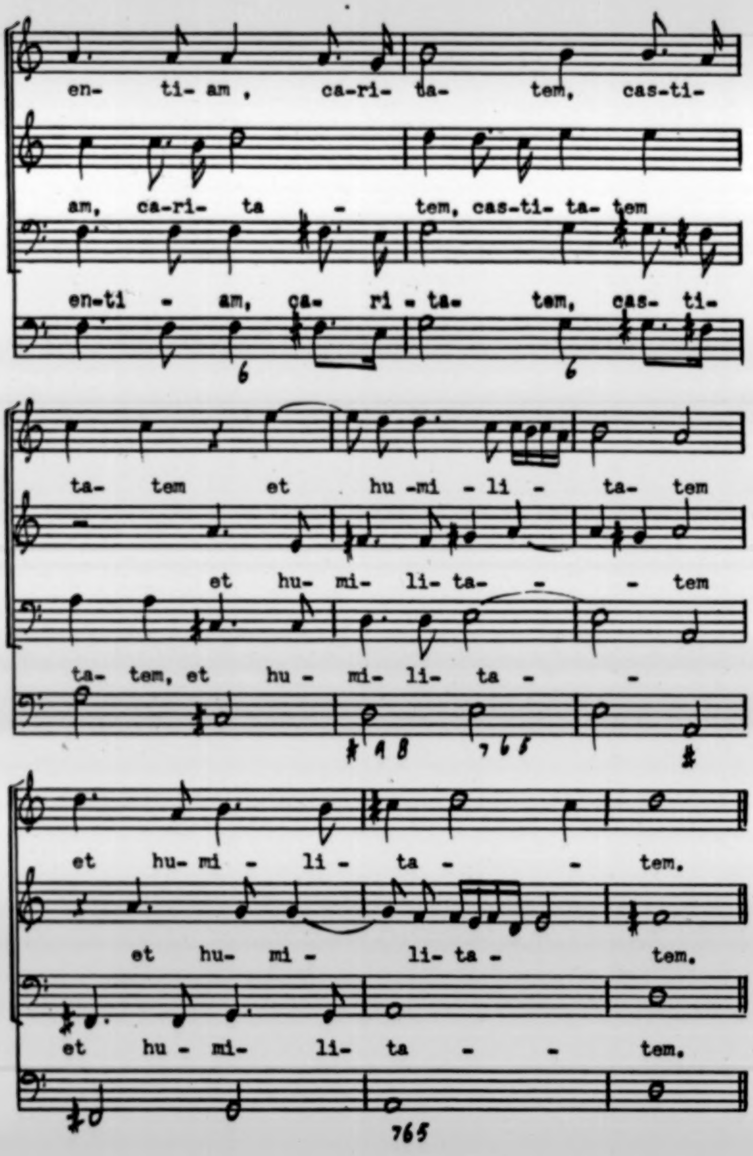

20
tissime Je- su, O mi-tis- - si-me Je- - su
O mi- tis-si-me O mi- tis- si-me Je -su,O
O Je - su ad-mit- te me admit-te me in-
Je-. su ad-mit- te
O Je- su, ad-mit-te me,admitte
tra- re in nu-me-reo e-lec-to - rum tu-
me,ad-mit-te me in- tra- re in
me in- tra- re in nu-me- ro e-lec-


to - rum, in nu-me-ro e-lec- to - rum tu -o-
nu-me-ro e-lec-to - rum tu- o - rum, in numero e-lec-
to - rum tu-o- rum in nu-me-ro e-lec-to - rum tu-
31
- - rum. O Je- su
to - rum tu -o - - - rum.
o - - rum.
sa-lus in Te cre- den-ti-um
O Je- su so-la-
6 5 6

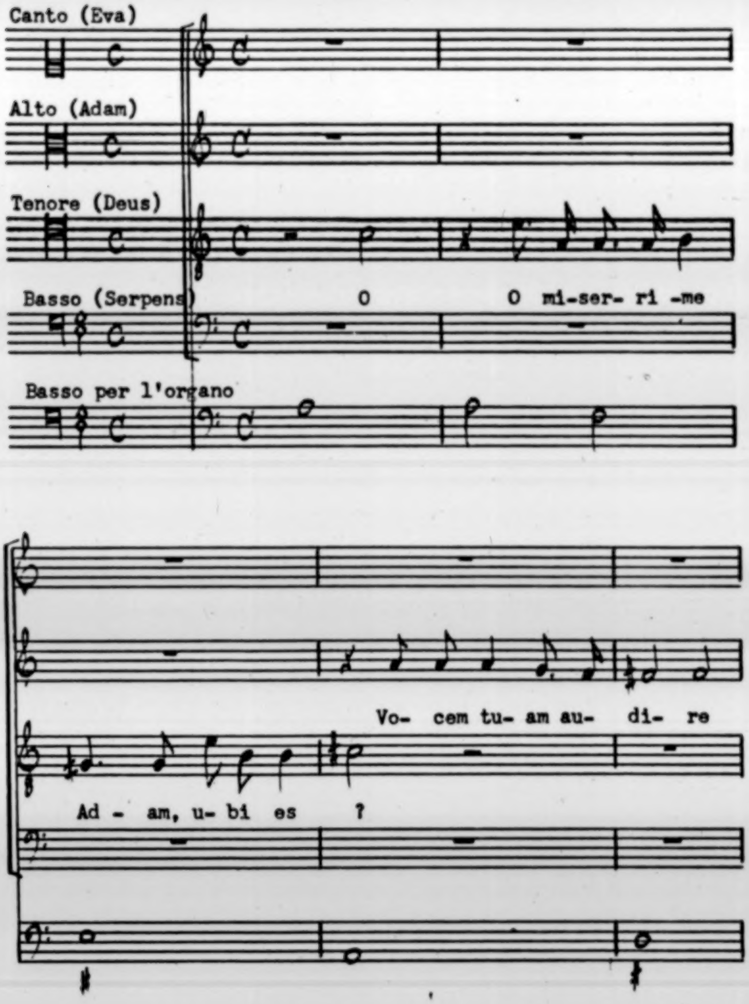

- - - - ti-um ad
40
O Je-su Fi-li Ma-
Te con-fu-gen- ti- um.
in- fun - de,in- fun-de in me gra -
ri - ae Vir- gi- nis
In- fun-de in me
6
b

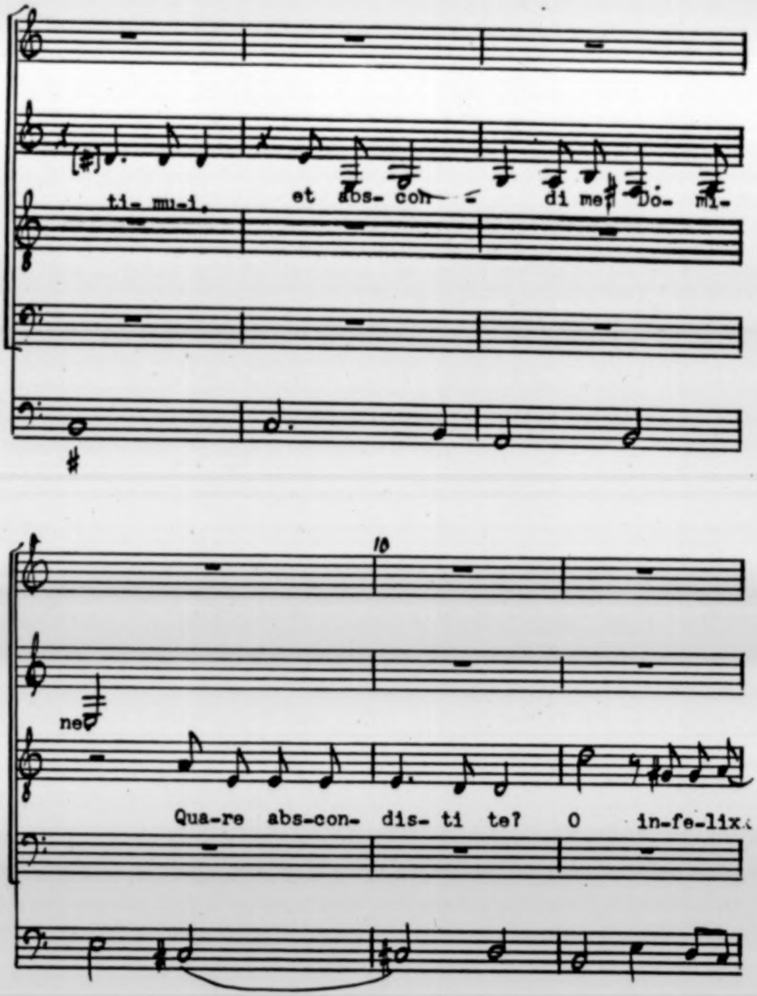

ti- am, in - fun-de in me gra- - ti- am
In- fun-de, in- fun- de, in-fun- de in me
gra- ti-am. In-fun- de in me gra- ti-am, in-
sa-pi- en- ti- am, ca- ri-
gra- ti- am.
fun-de in me gra- ti- am.
50
ta- tem, cas-ti- ta- tem et hu- mi-li- ta -

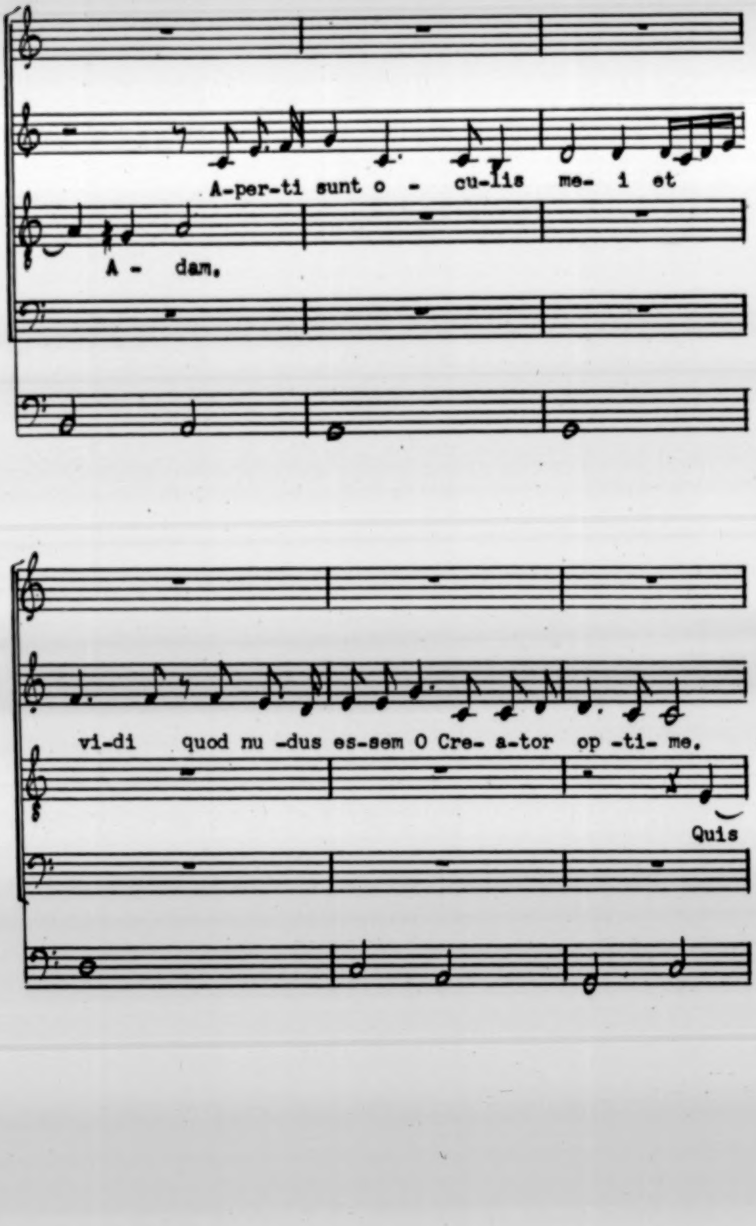

- tem. In-fun-de in me gra- ti- am
In-fun- de,in- fun-de in me gra- ti-am, in -
In-fun-de, in-
In- fun- de in me gra- ti- am, in-
fun-de in me gra- - ti - am
fun - de in-fun- de in me
60
fun- de in me gra- - ti- am, sa-pi-
In-fun-de in me gra- ti- am, sa-pi-en- ti-
gra- - - ti - am, sa-pi-

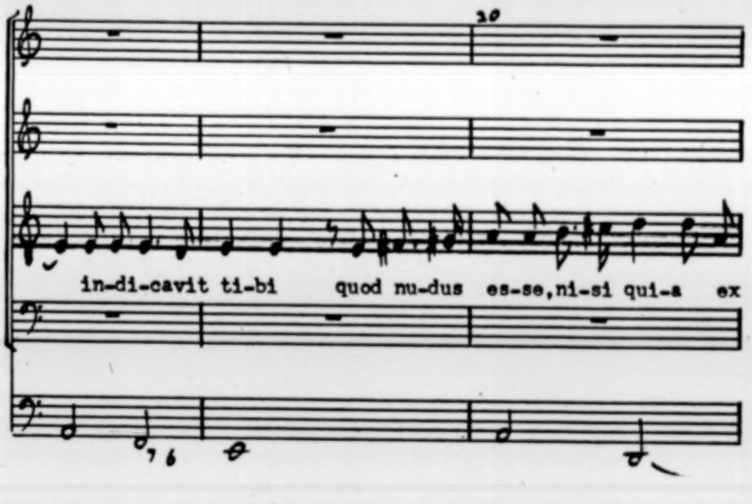

en- ti- am , ca-ri- ta- tem, cas-ti-
am, ca-ri- ta - tem, cas-ti- ta- tem
en-ti - am, ca- ri - ta- tem, cas- ti-
6 6
ta- tem et hu -mi - li - ta- tem
et hu- mi- li- ta- - - tem
ta- tem, et hu - mi- li- ta - -
♯ 9 8 7 6 5 ♯
et hu- mi - li - ta - - tem.
et hu- mi - li- ta - tem.
et hu - mi- li- ta - - tem.
7 6 5

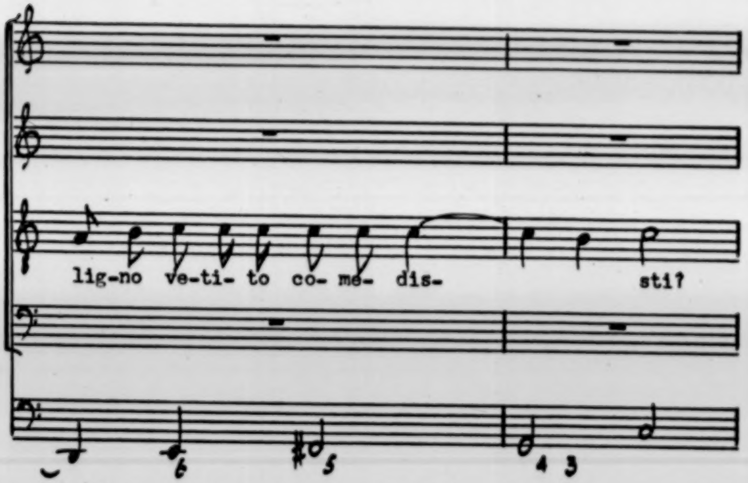
O Miserrime Adam (Dialogue)

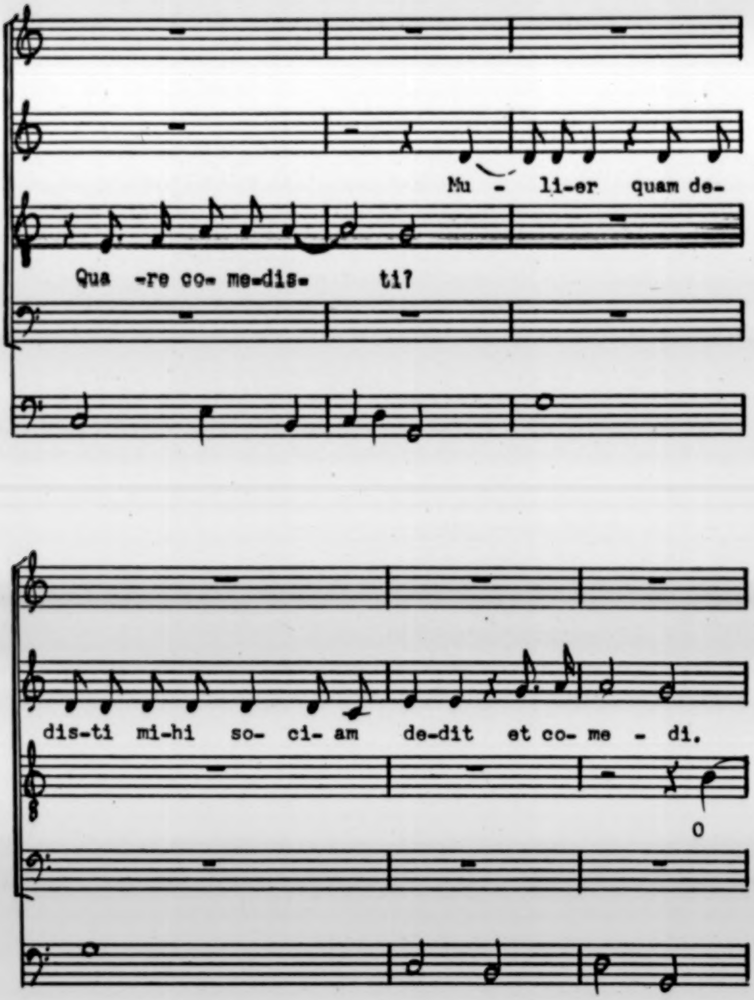

Canto (Eva)
Alto (Adam)
Tenore (Deus)
O
O mi-ser- ri -me
Basso (Serpens)
Basso per l'organo
Vo- cem tu- am au- di- re
Ad - am, u- bi es ?

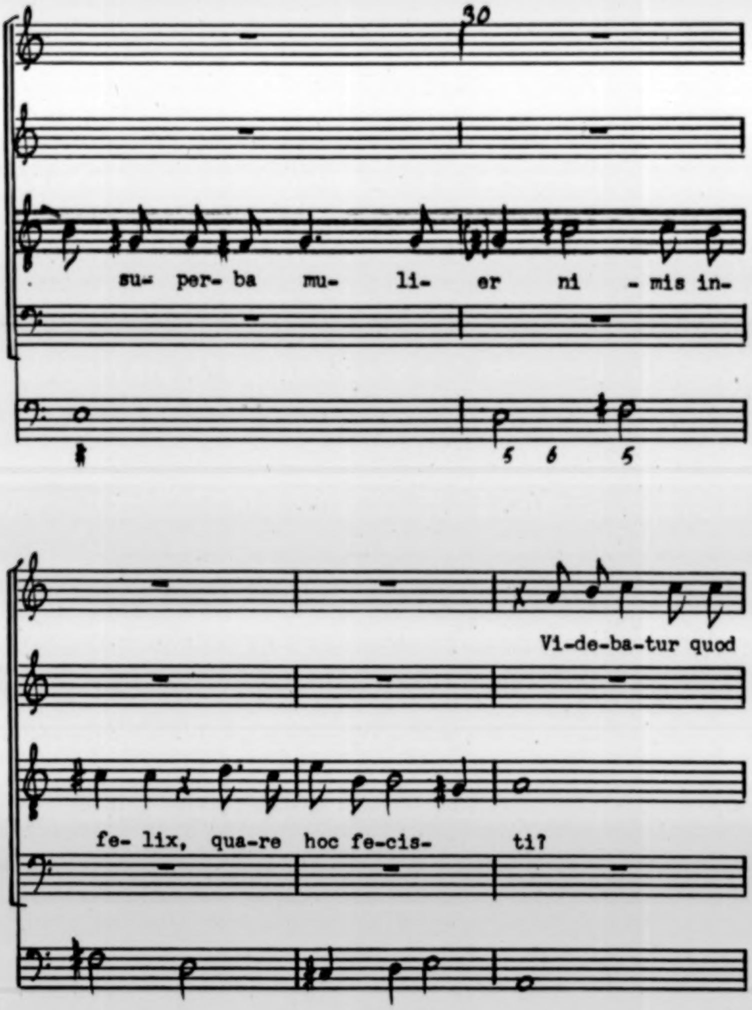

ti- mu-i. et abs- con - di me. Do- mi-
ne
10
Qua-re abs-con- dis- ti te? O in-fe-lix.

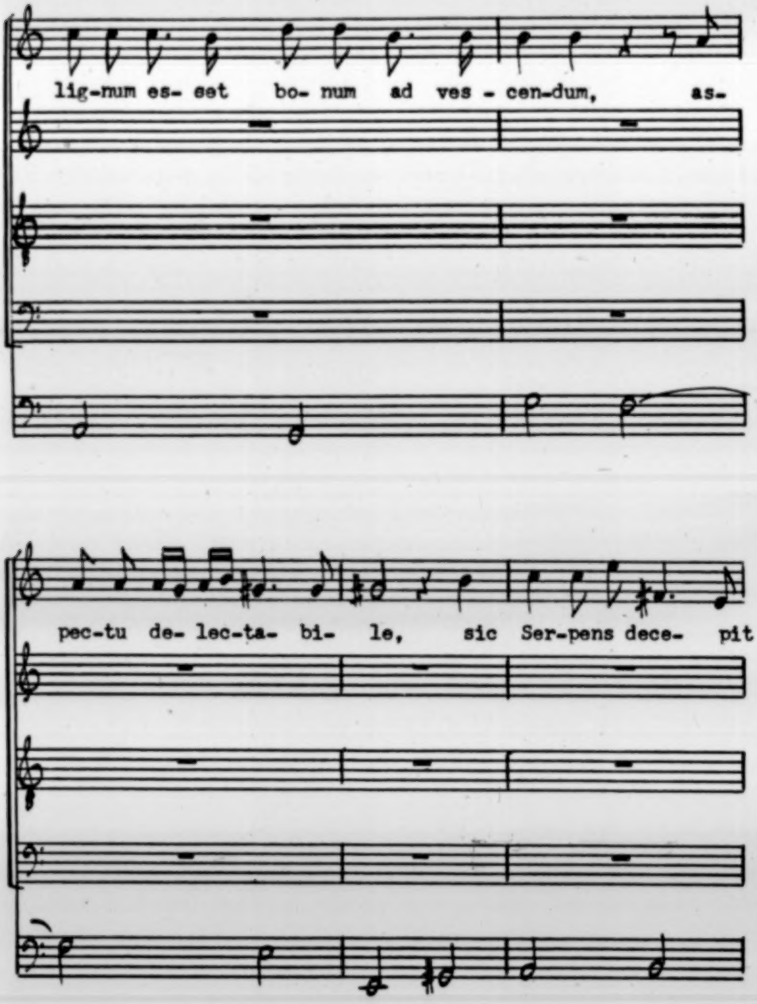

A-per-ti sunt o - cu-lis me- i et
A - dam.
vi-di quod nu -dus es-sem O Cre- a-tor op -ti- me.
Quis

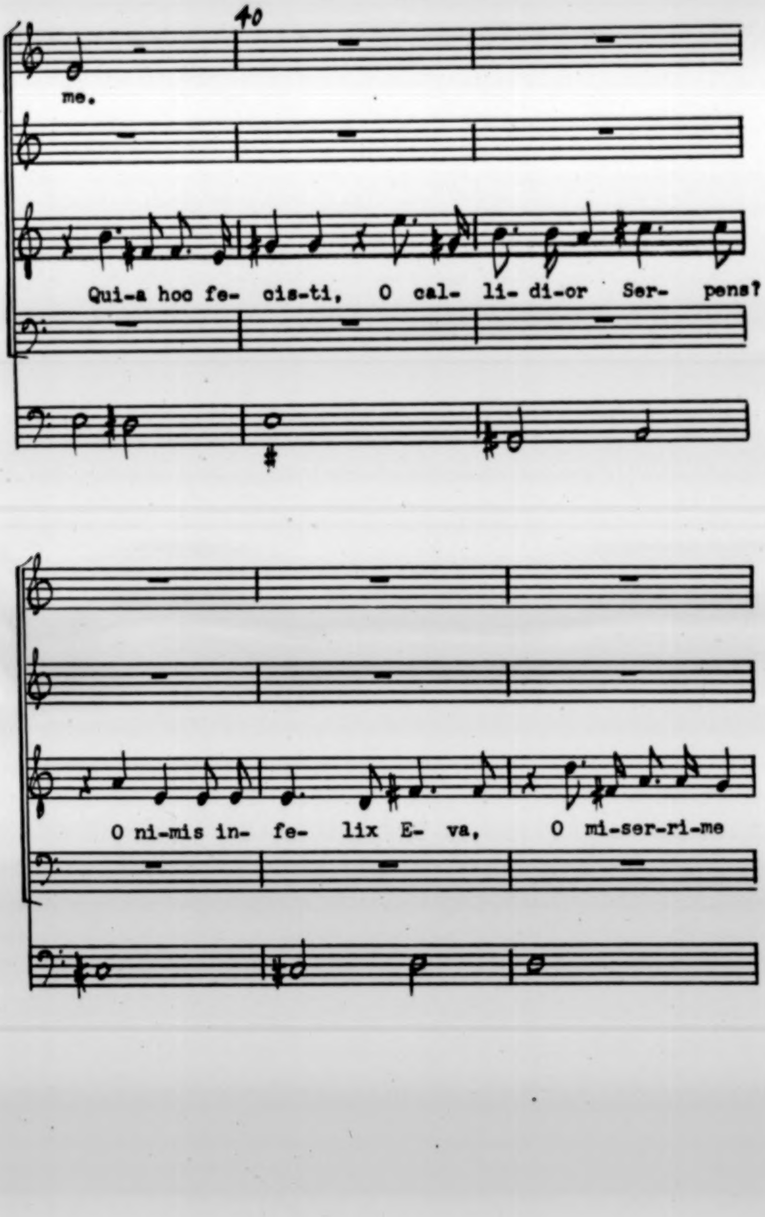

20
in-di-cavit ti-bi quod nu-dus es-se, ni-si qui-a ex
7 6

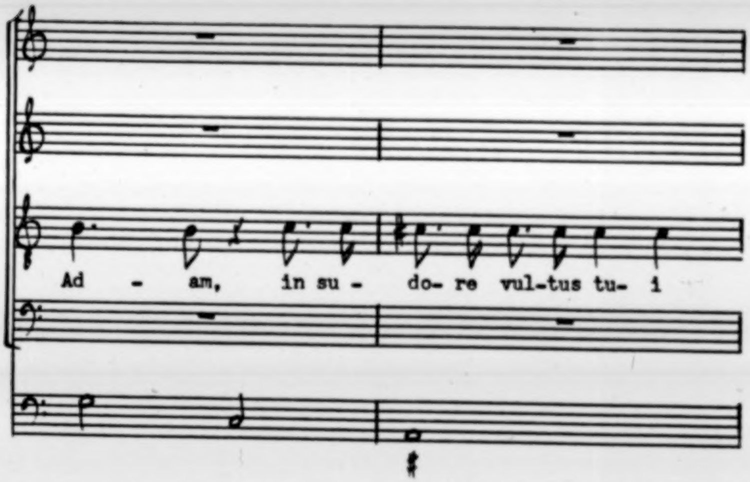

lig-no ve-ti- to co- me- dis- sti?
6
♯5
4 3

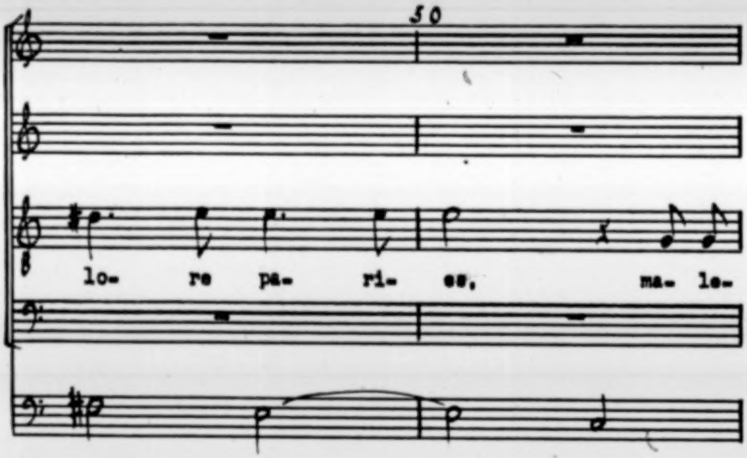

Mu - li-er quam de-
Qua -re co- me-dis- ti?
dis-ti mi-hi so- ci- am de-dit et co- me - di.
O

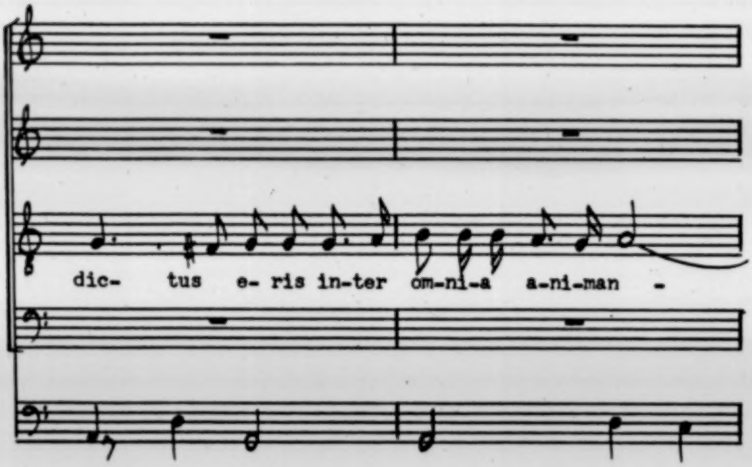

30
su- per- ba mu- li- er ni - mis in-
5 6 5
Vi-de-ba-tur quod
fe- lix, qua-re hoc fe-cis- ti?

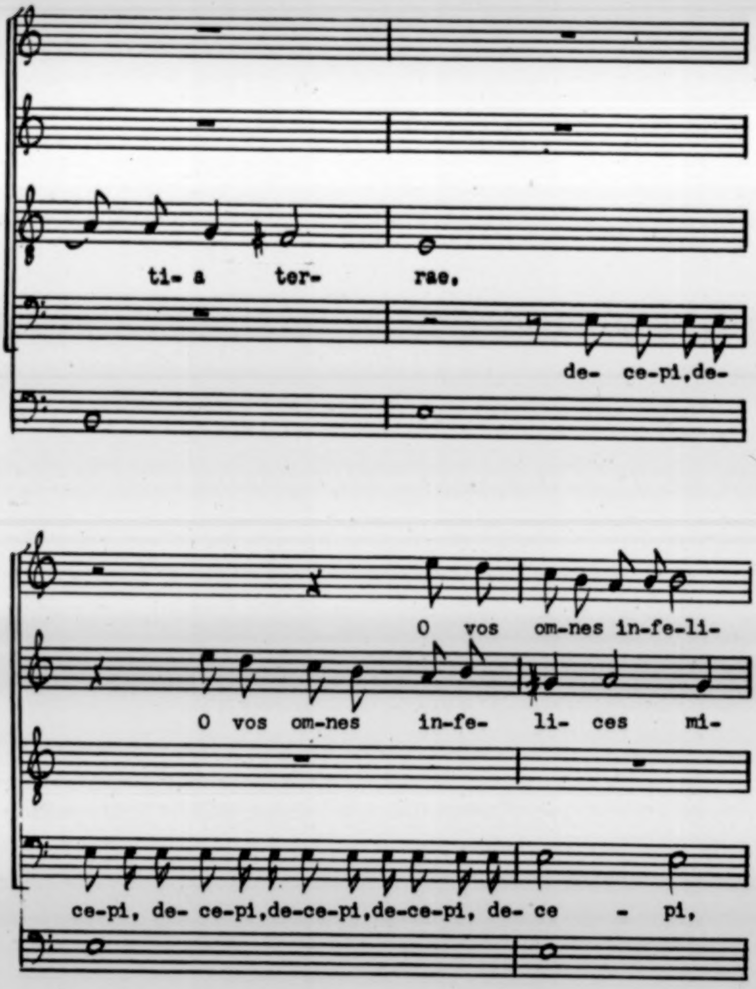

lig-num es- set bo- num ad ves - cen-dum, as-
pec-tu de- lec-ta- bi- le, sic Ser-pens dece- pit

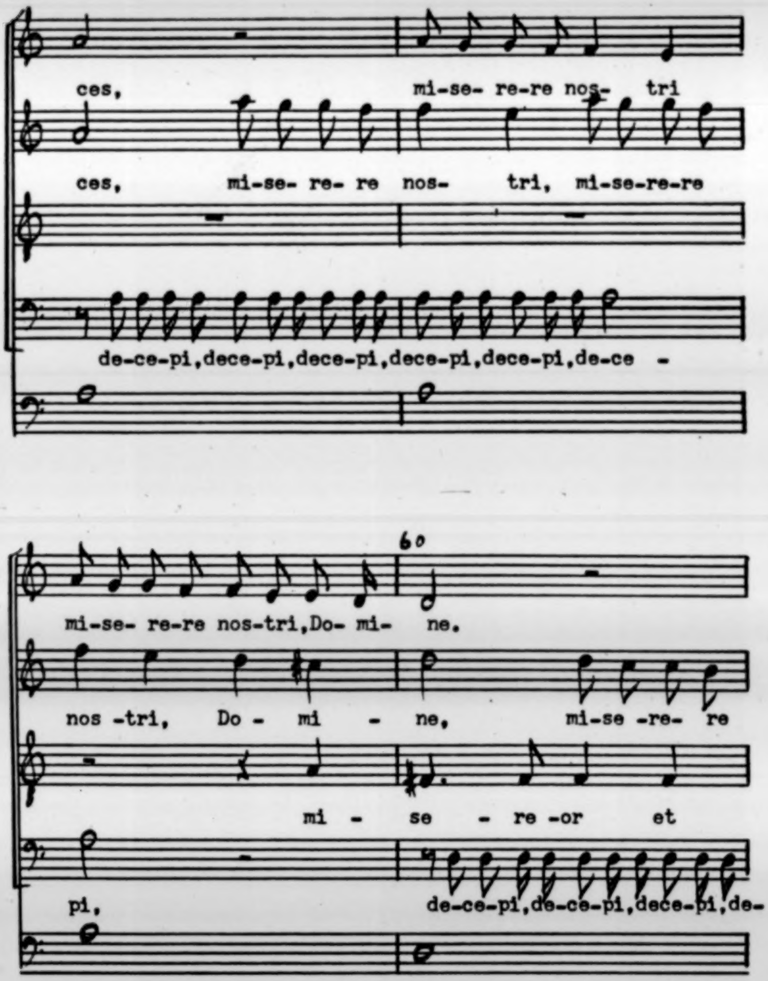

40
me.
Qui-a hoc fe- cis-ti, O cal- li- di-or Ser- pens?
O ni-mis in- fe- lix E- va, O mi-ser-ri-me

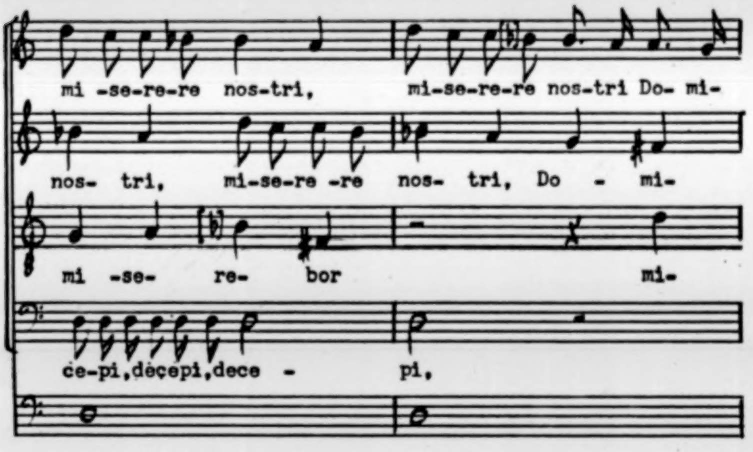

Ad - am, in su - do- re vul-tus tu- i
ves-ce-ris pa- ne tu - o in do-

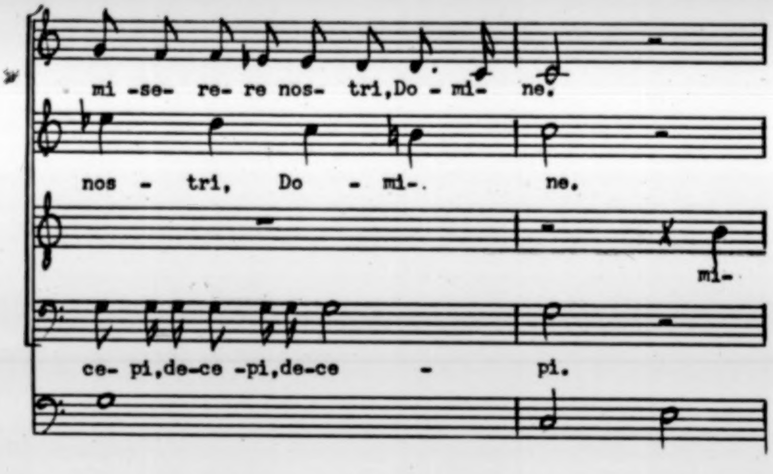

50
lo- re pa- ri- es, ma- le-

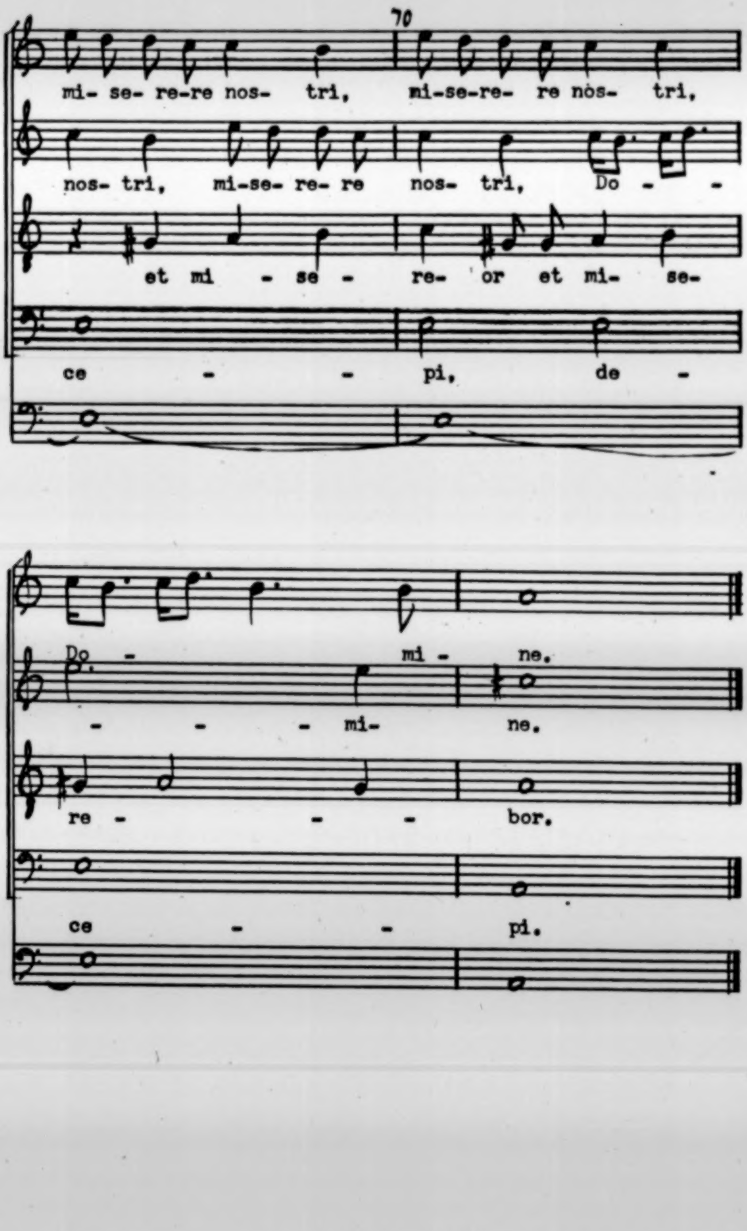

dic- tus e- ris in-ter om-ni-a a-ni-man -


ti- a ter- rae,
de- ce-pi,de-
O vos om-nes in-fe-li-
O vos om-nes in-fe- li- ces mi-
ce-pi, de- ce-pi,de-ce-pi,de-ce-pi, de- ce - pi,

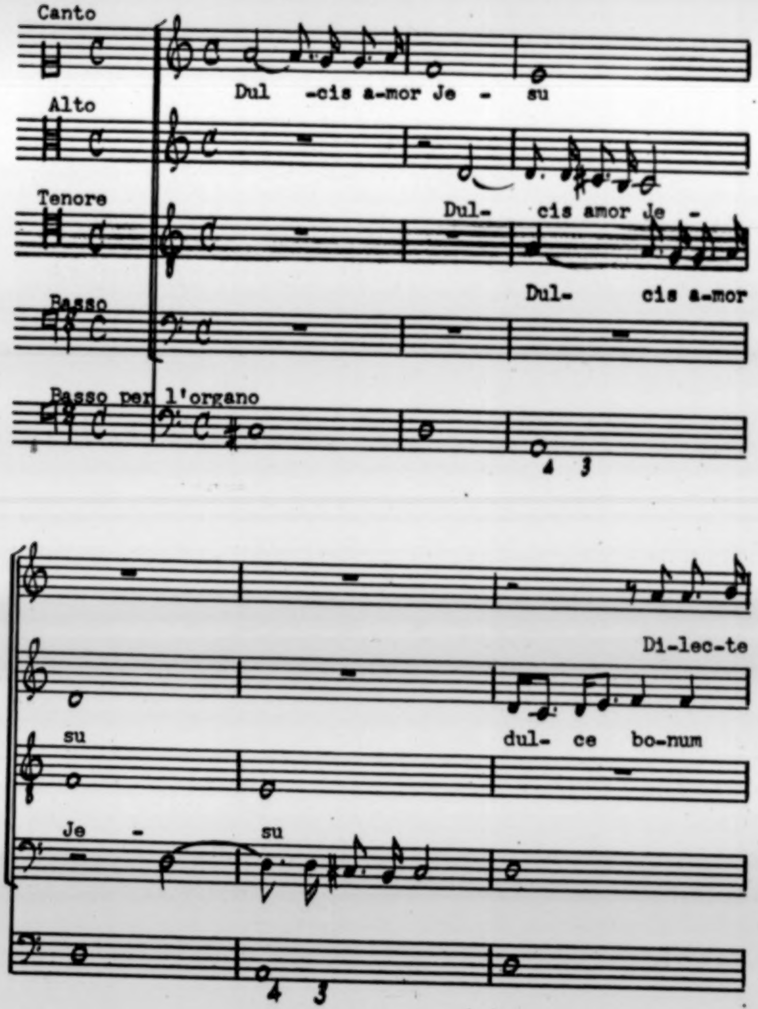

ces, mi-se- re-re nos- tri
ces, mi-se- re- re nos- tri, mi-se-re-re
de-ce-pi, dece-pi, dece-pi, dece-pi, dece-pi, de-ce -
60
mi-se- re-re nos-tri, Do- mi- ne.
nos -tri, Do - mi - ne, mi-se -re- re
mi - se - re -or et
pi, de-ce-pi, de-ce-pi, dece-pi, de-

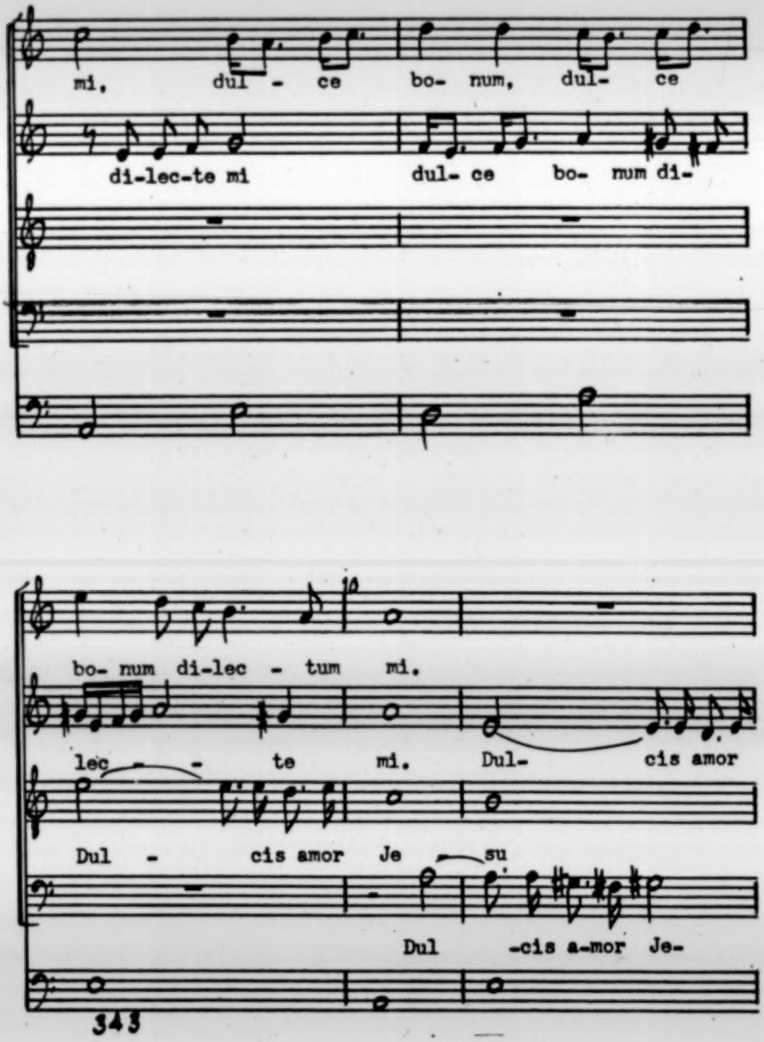

mi -se-re-re nos-tri, mi-se-re-re nos-tri Do- mi-
nos- tri, mi-se-re -re nos- tri, Do - mi-
mi -se- re- bor mi-
ce-pi,decepi,dece - pi,
ne.
mi-se-re-re nos- tri
ne mi-se-re--re nos- tri, mi-se-re -re
se - re-or et mi- se- re- bor
de-ce-pi,de-cepi,decepi, de-ce-pi,de-cepi,decepi,de-


mi -se- re- re nos- tri,Do - mi- ne.
nos - tri, Do - mi-. ne.
mi-
ce- pi,de-ce -pi,de-ce - pi.
mi -se-re-re nos- tri
mi-se-re-re nos- tri, mi-se- re- re
se - re- or et mi- se- re- bor
de-ce-pi,de-ce-pi,dece-pi,de-cepi,decepi,decepi,decepi,de-

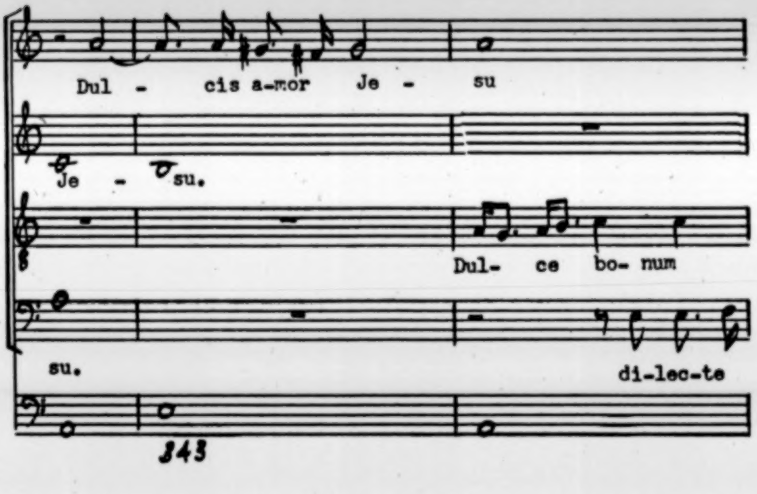

70
mi- se- re-re nos- tri, mi-se-re- re nos- tri,
nos- tri, mi-se- re- re nos- tri, Do - -
et mi - se - re- or et mi- se-
ce - - pi, de -
Do - mi - ne.
- - - mi- ne.
re - - - bor.
ce - - pi.

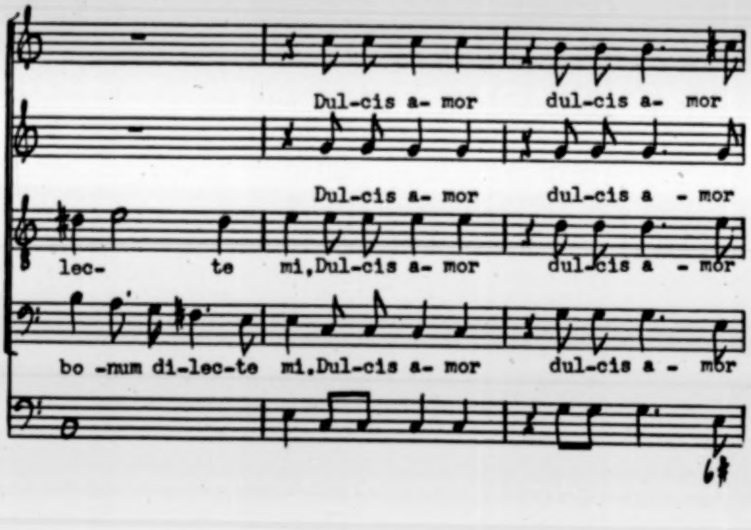
Dulcis Amor Jesu

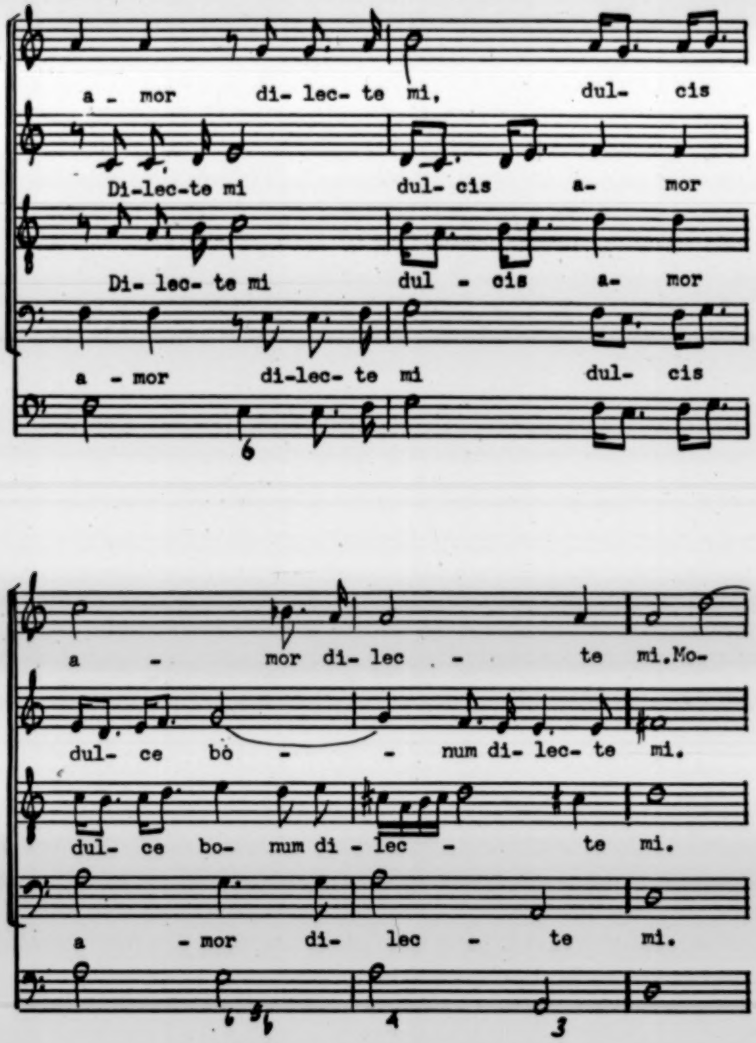

Canto
Dul -cis a-mor Je - su
Alto
Dul- cis amor Je - su
Tenore
Dul- cis a-mor Je - su
Basso
Basso per l'organo
4 3
Di-lec-te
dul- ce bo-num
4 3

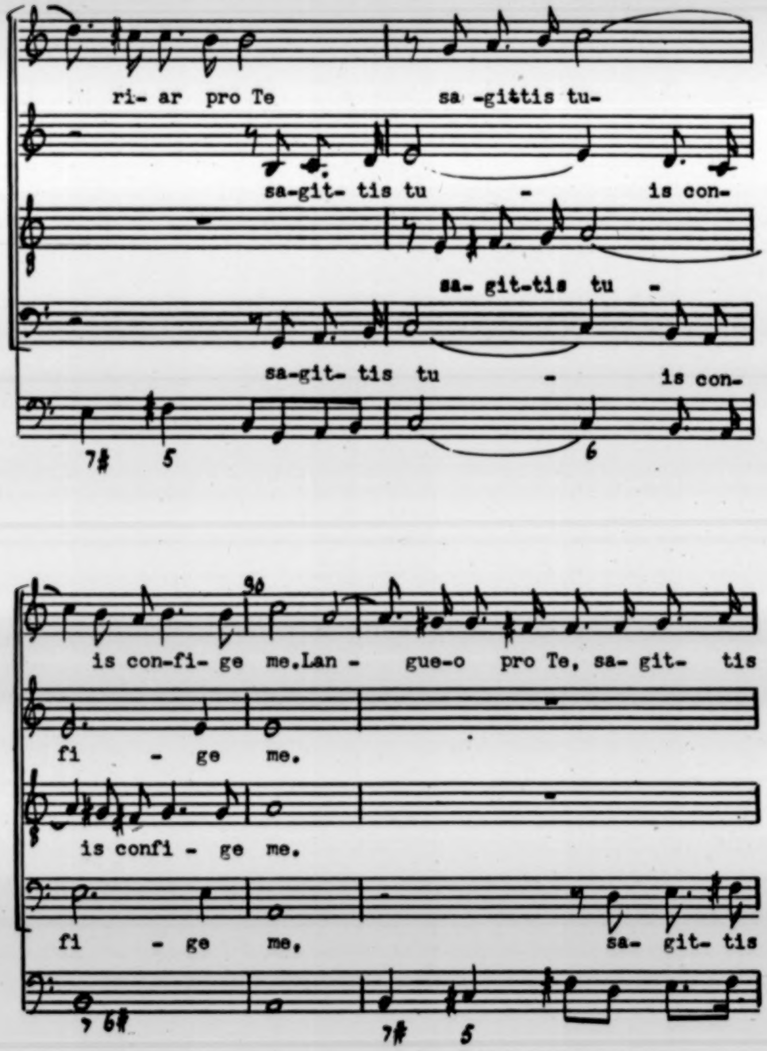

mi, dul - ce bo- num, dul- ce
di-lec-te mi dul- ce bo- num di-
10
bo- num di-lec - tum mi.
lec - - te mi. Dul- cis amor
Dul - cis amor Je - su
Dul -cis a-mor Je-

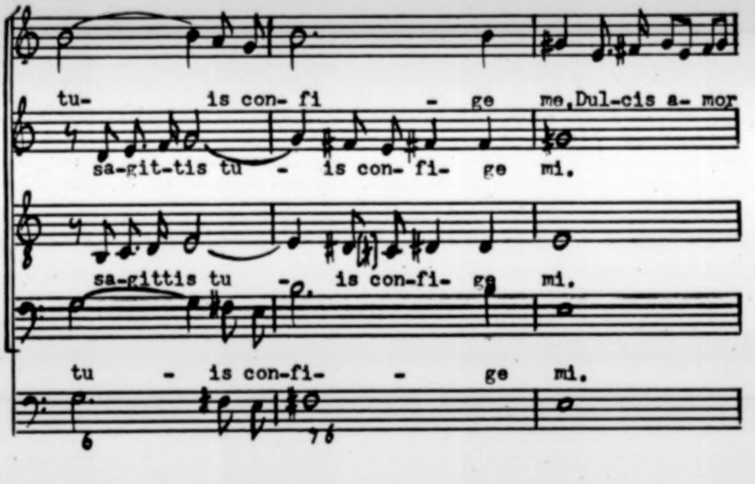
343

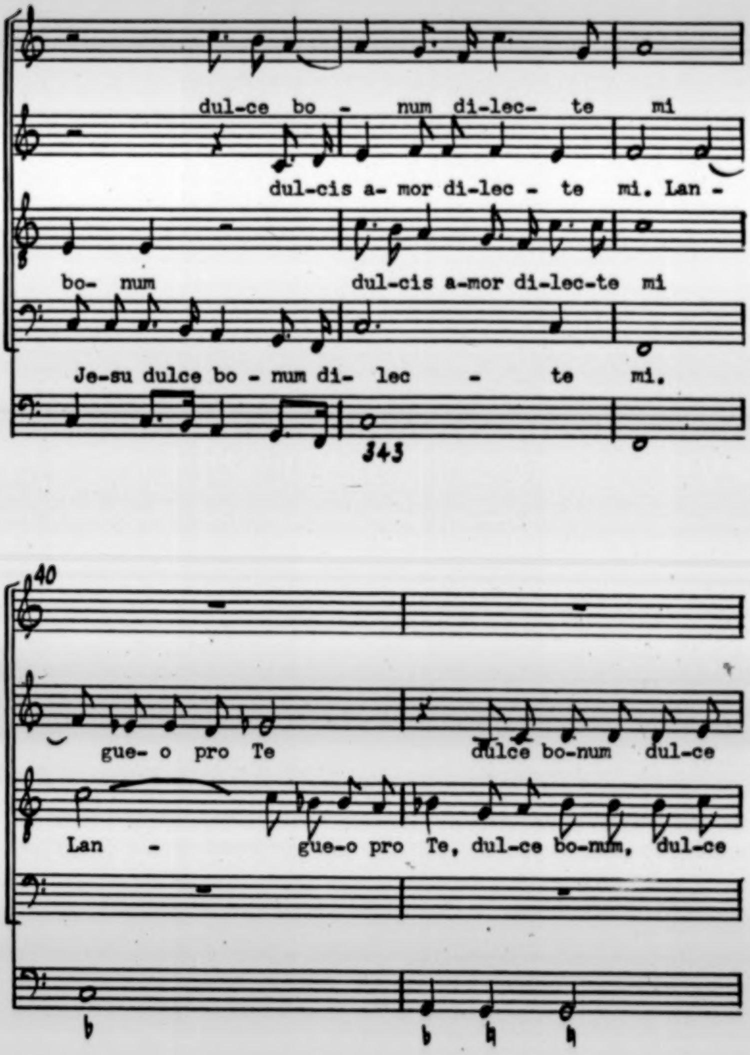

Dul - cis a-mor Je - su
Je - su.
Dul- ce bo- num
su.
di-lec-te
343
di- lec- te mi
dul -ce bo - num di-
mi, dul- ce bo- num, dul- ce

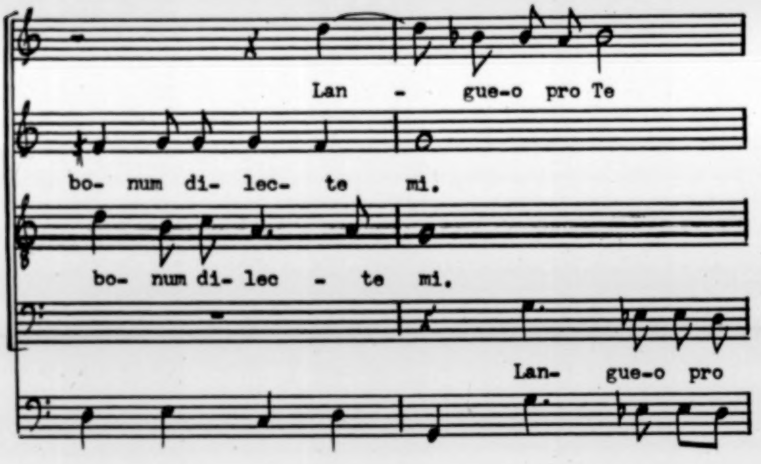

Dul-cis a- mor dul-cis a- mor
Dul-cis a- mor dul-cis a - mor
lec- te mi, Dul-cis a- mor dul-cis a - mor
bo -num di-lec-te mi. Dul-cis a- mor dul-cis a - mor
6#
20
Je- su, dul- cis a -mor Je- su, dul- cis
Je- su, dul-cis a -mor Je - su
Je- su, dul-cis a - mor Je- su
Je- su, dul-cis a - mor Je - su dul - cis
6#

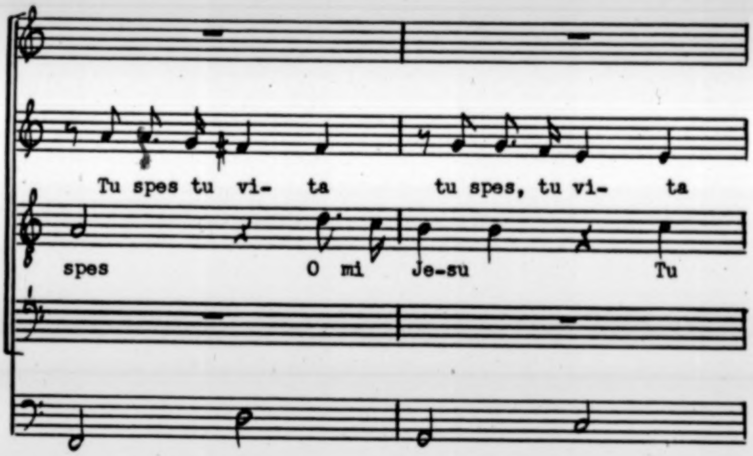

a - mor di- lec- te mi, dul- cis
Di-lec-te mi dul- cis a- mor
Di- lec- te mi dul - cis a- mor
a - mor di-lec- te mi dul- cis
6
a - mor di- lec . - te mi.Mo-
dul- ce bo - - num di- lec- te mi.
dul- ce bo- num di - lec - te mi.
a - mor di- lec - te mi.
6 ♮6 4 3

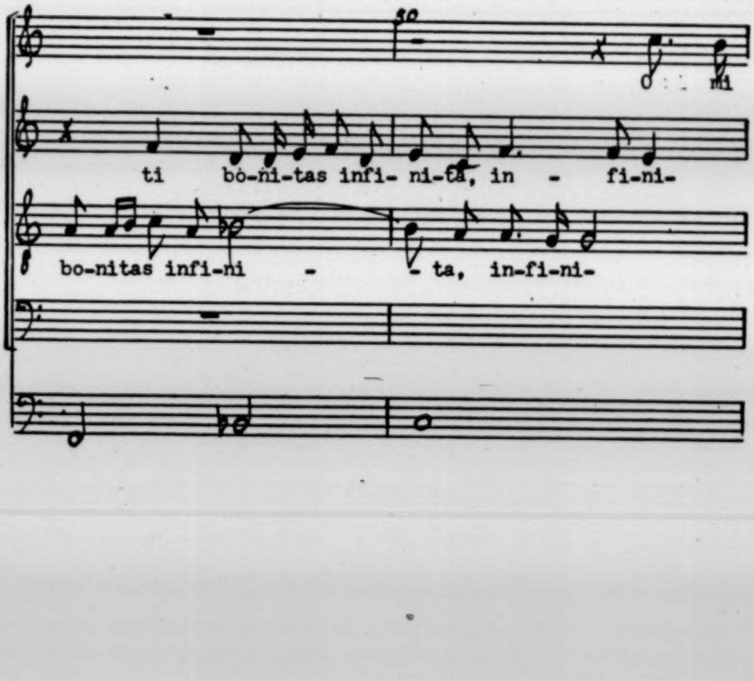

ri- ar pro Te sa -gittis tu-
sa-git- tis tu - is con-
sa- git-tis tu -
sa-git- tis tu - is con-
7♯ 5 6
90
is con-fi- ge me.Lan - gue-o pro Te, sa- git- tis
fi - ge me.
is confi - ge me.
fi - ge me, sa- git- tis
7 6♯ 7♯ 5

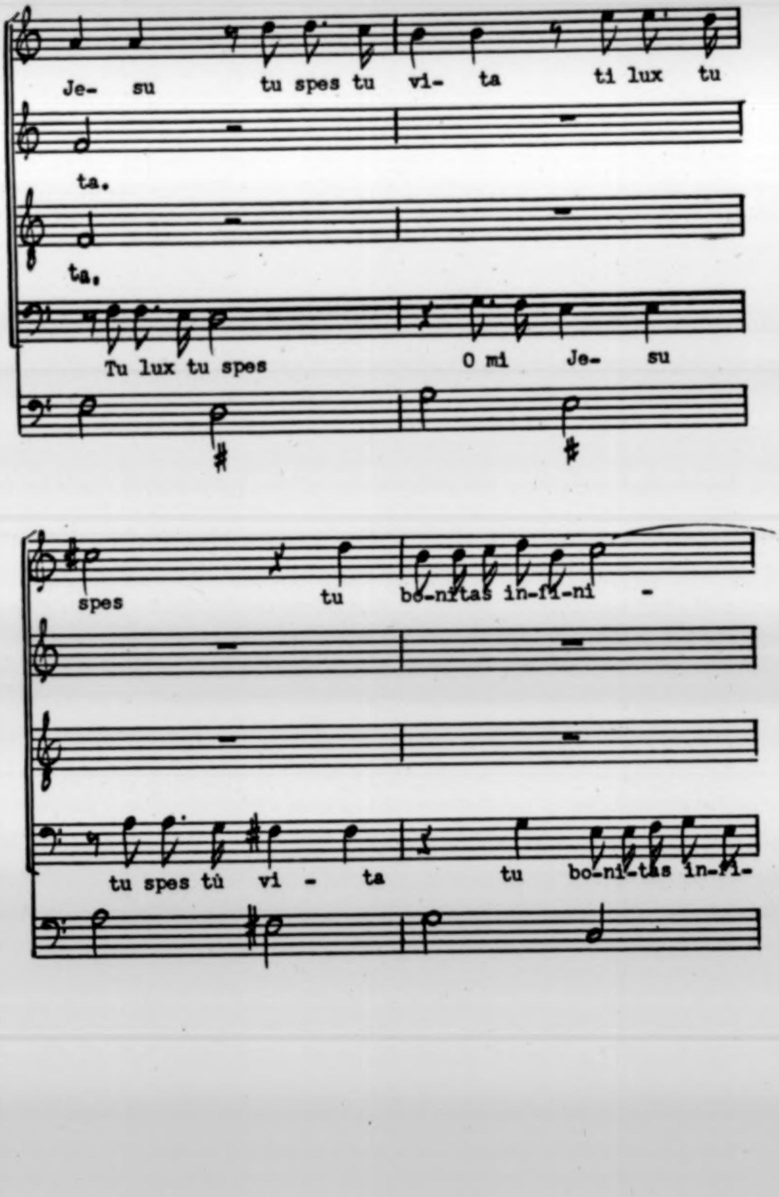

tu- is con- fi - ge me, Dul-cis a- mor
sa-git-tis tu - is con- fi- ge mi.
sa-gittis tu - is con-fi- ge mi.
tu - is con-fi- - ge mi.
6
7 6
Je -su, dul- cis a- mor
dul- cis a- mor
dul-cis a- mor, dulcis
dul- cis a- mor dul-cis a - mor

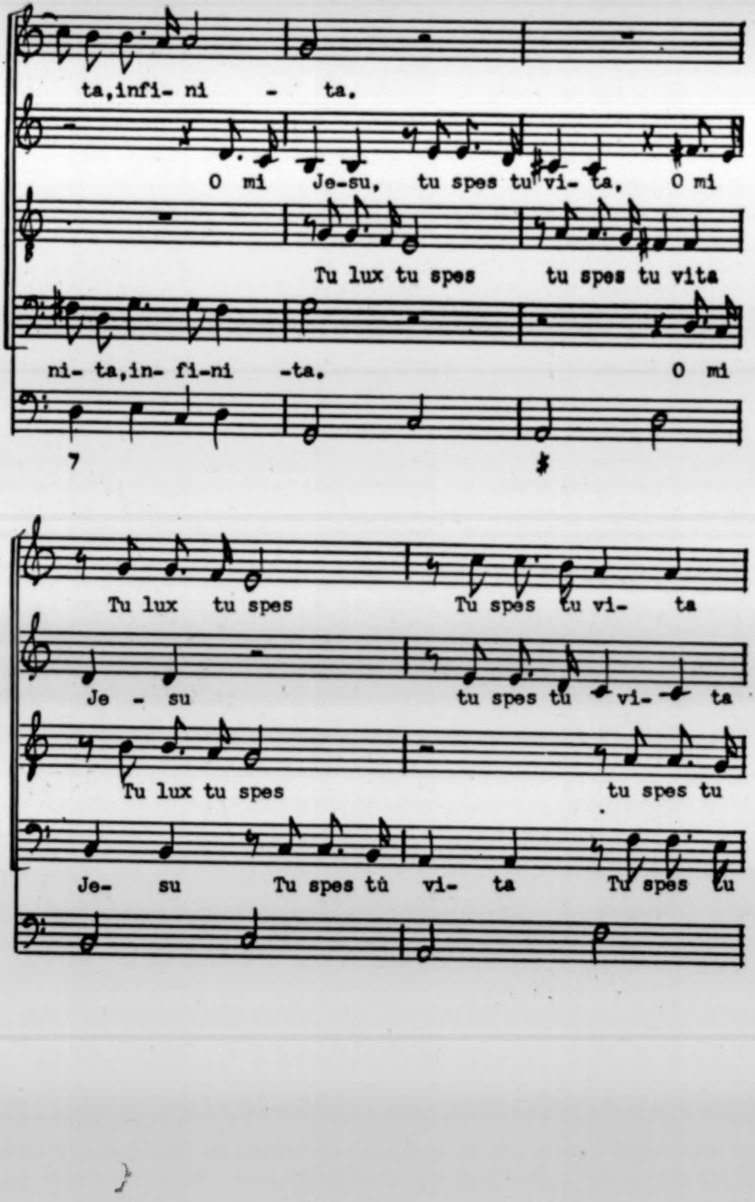

dul-ce bo - num di-lec- te mi
dul-cis a- mor di-lec - te mi. Lan -
bo- num dul-cis a-mor di-lec-te mi
Je-su dulce bo - num di- lec - te mi.
343
40
gue- o pro Te dulce bo-num dul-ce
Lan - gue-o pro Te, dul-ce bo-num, dul-ce
♭
♭ ♮ ♮

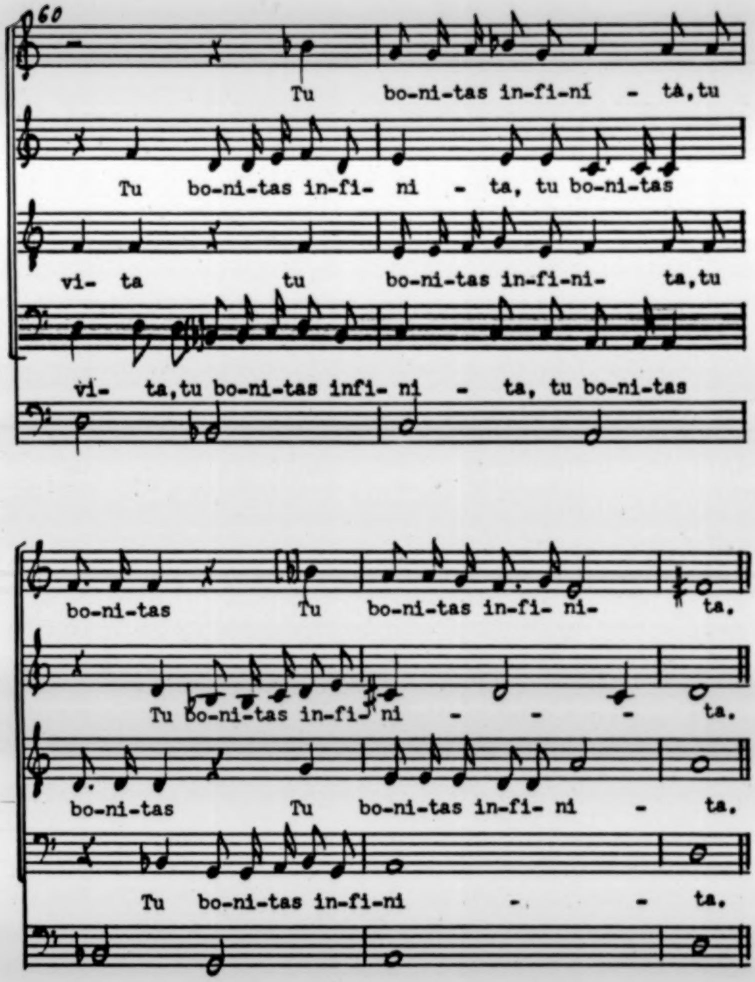

Lan - gue-o pro Te
bo- num di- lec- te mi.
bo- num di- lec - te mi.
Lan- gue-o pro
sa-git-tis tu - is confi- - ge me.
O mi Je- su
Tu lux tu
Te sa-gittis tu - is con-fi -ge me.
765


Tu spes tu vi- ta tu spes, tu vi- ta
spes O mi Je-su Tu

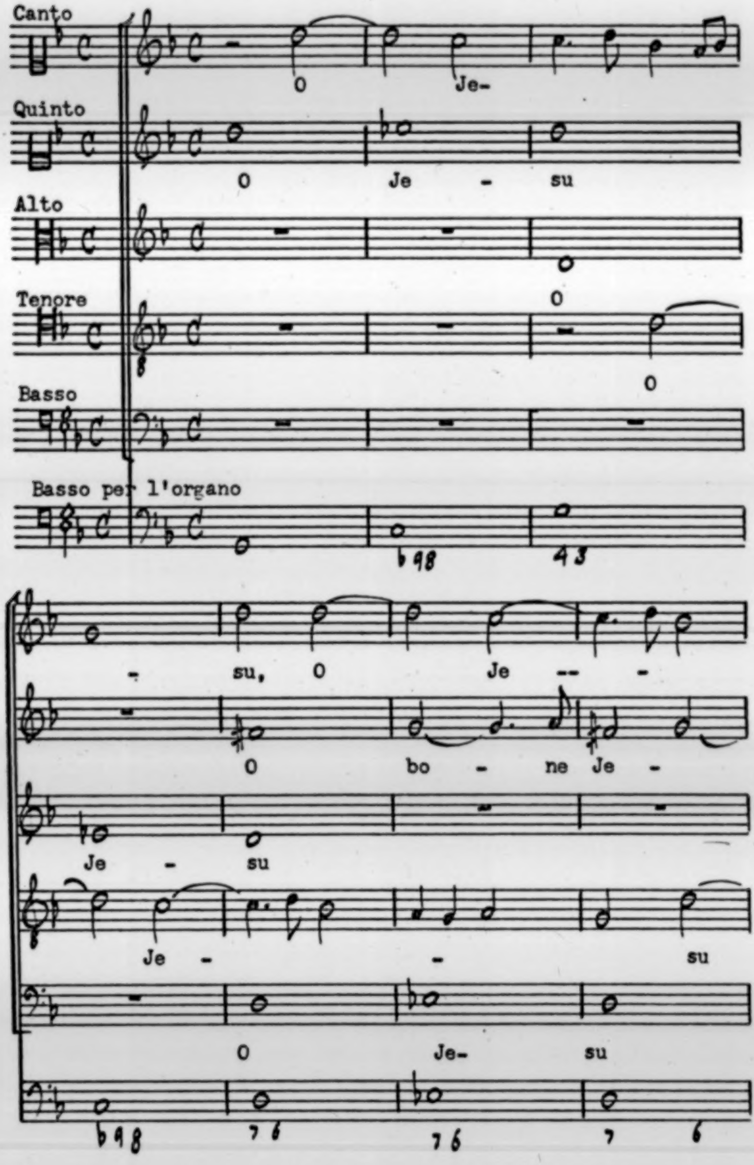

50
O mi
ti bo-ni-tas infi- ni-ta, in - fi-ni-
bo-nitas infi-ni - - ta, in-fi-ni-

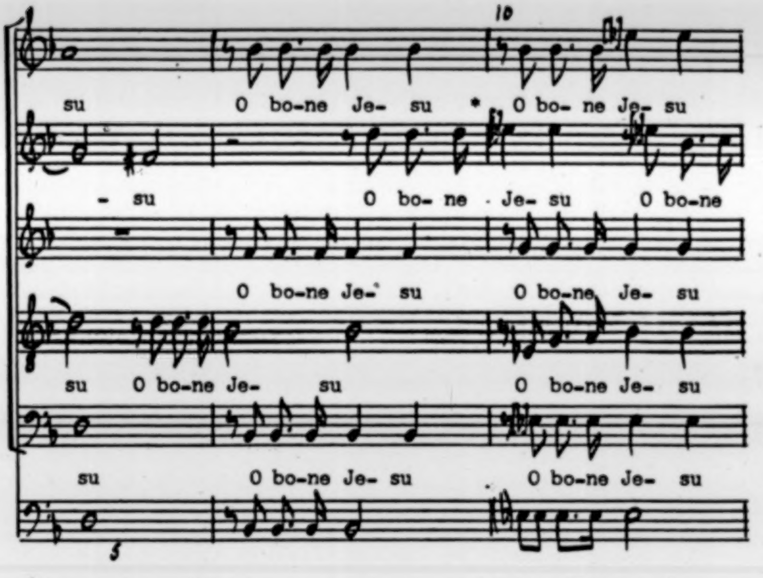

Je- su tu spes tu vi- ta ti lux tu
ta.
ta.
Tu lux tu spes O mi Je- su
spes tu bo-nitas in-fi-ni -
tu spes tù vi - ta tu bo-ni-tas in-fi-


ta, infi- ni - ta.
O mi Je-su, tu spes tu vi- ta, O mi
Tu lux tu spes tu spes tu vita
ni- ta, in- fi-ni -ta. O mi
7
♯
Tu lux tu spes Tu spes tu vi- ta
Je - su tu spes tu vi- ta
Tu lux tu spes tu spes tu
Je- su Tu spes tù vi- ta Tu spes tu

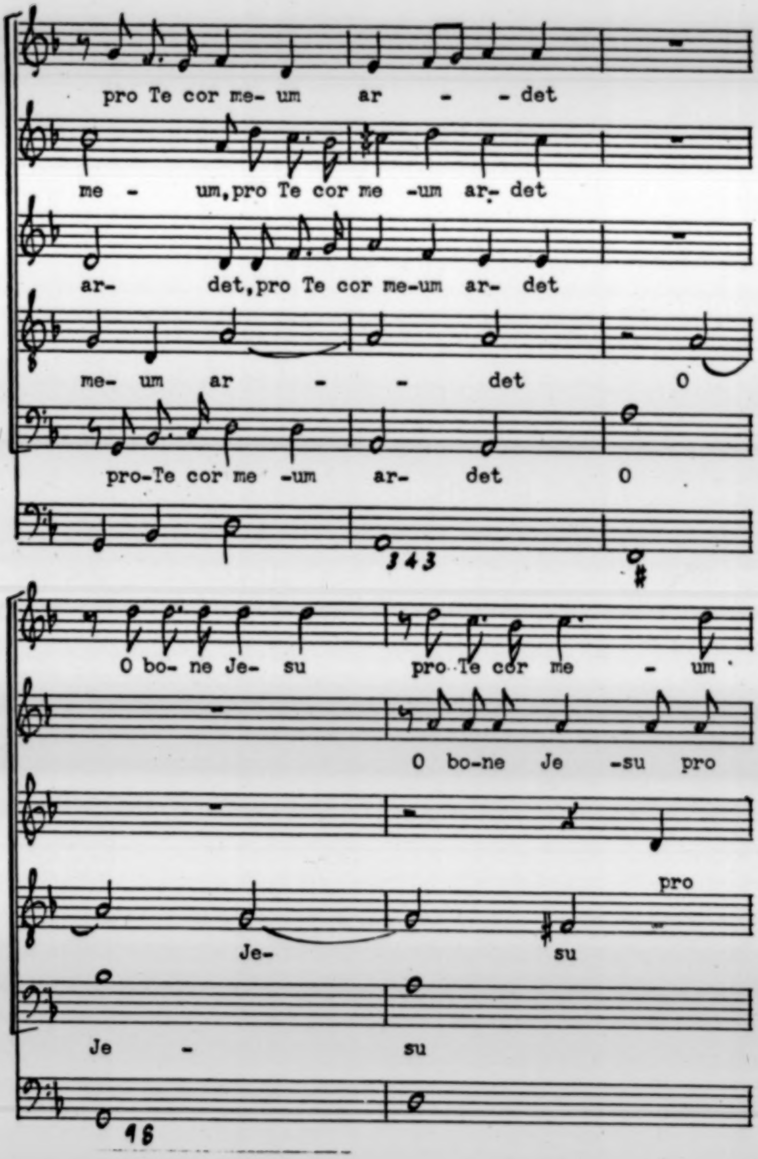

60
Tu bo-ni-tas in-fi-ni - ta, tu
Tu bo-ni-tas in-fi- ni - ta, tu bo-ni-tas
vi- ta tu bo-ni-tas in-fi-ni- ta, tu
vi- ta, tu bo-ni-tas infi- ni - ta, tu bo-ni-tas
bo-ni-tas Tu bo-ni-tas in-fi- ni- ta.
Tu bo-ni-tas in-fi- ni - - - ta.
bo-ni-tas Tu bo-ni-tas in-fi- ni - ta.
Tu bo-ni-tas in-fi-ni - - ta.

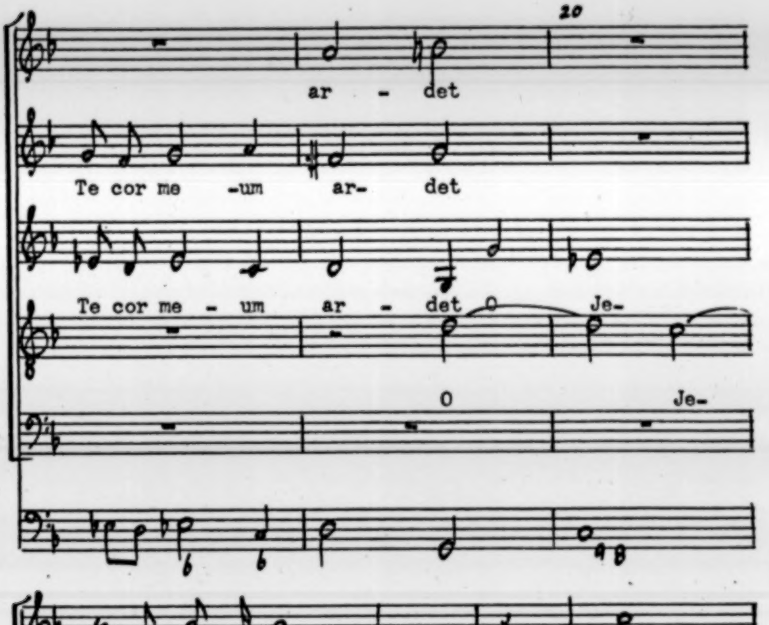
O Jesu, O Bone Jesu

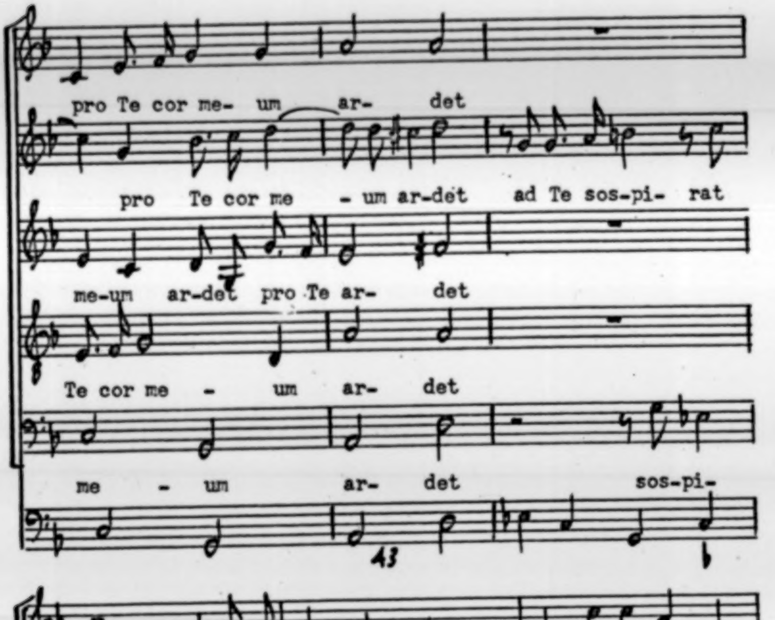

Canto
O
Je-
Quinto
O
Je
-
su
Alto
Tenore
O
O
Basso
Basso per l'organo
♭9 8
4 3
-
su,
O
Je
--
-
O
bo
-
ne
Je
-
Je
-
su
Je
-
-
su
O
Je-
su
♭9 8
7 6
7 6
7
6

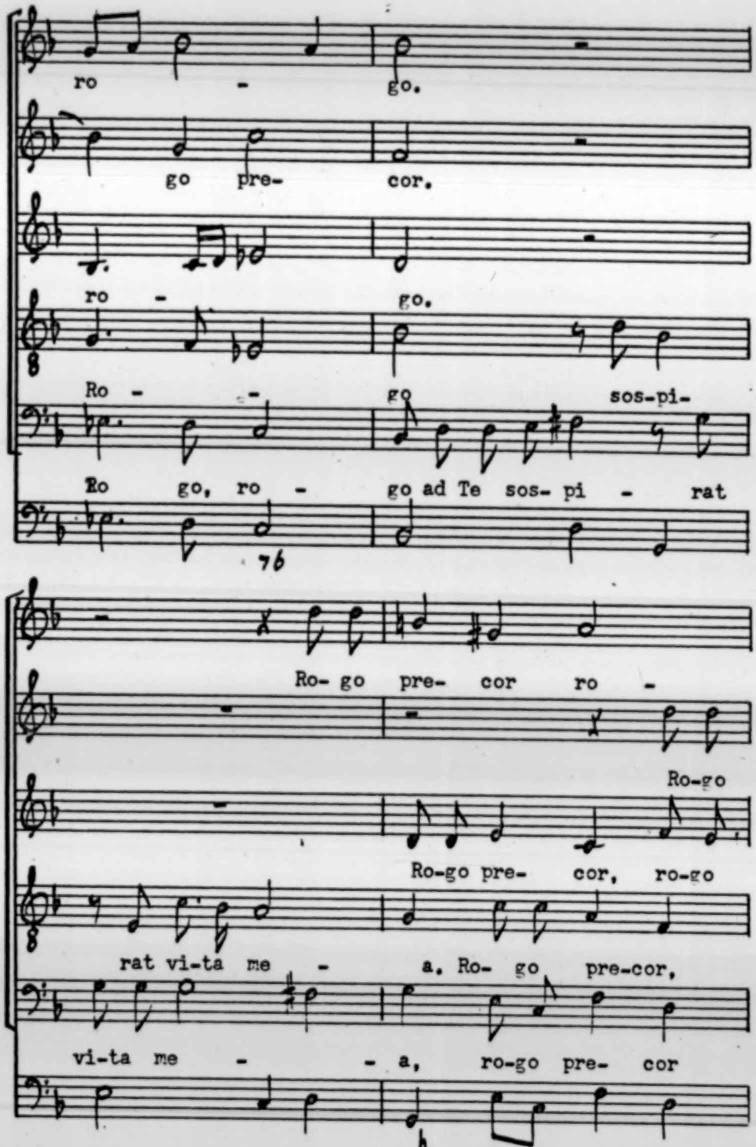

10
su O bo-ne Je- su * O bo- ne Je- su
- su O bo- ne Je- su O bo-ne
O bo-ne Je- su O bo-ne Je- su
su O bo-ne Je- su O bo-ne Je- su
su O bo-ne Je- su O bo-ne Je- su
5
pro Te cor Me - - um ar- det
Je- su pro Te cor me - um, pro Te cor
pro Te cor me - um
ar - det pro Te cor
pro Te cor me - um, pro Te cor me - um

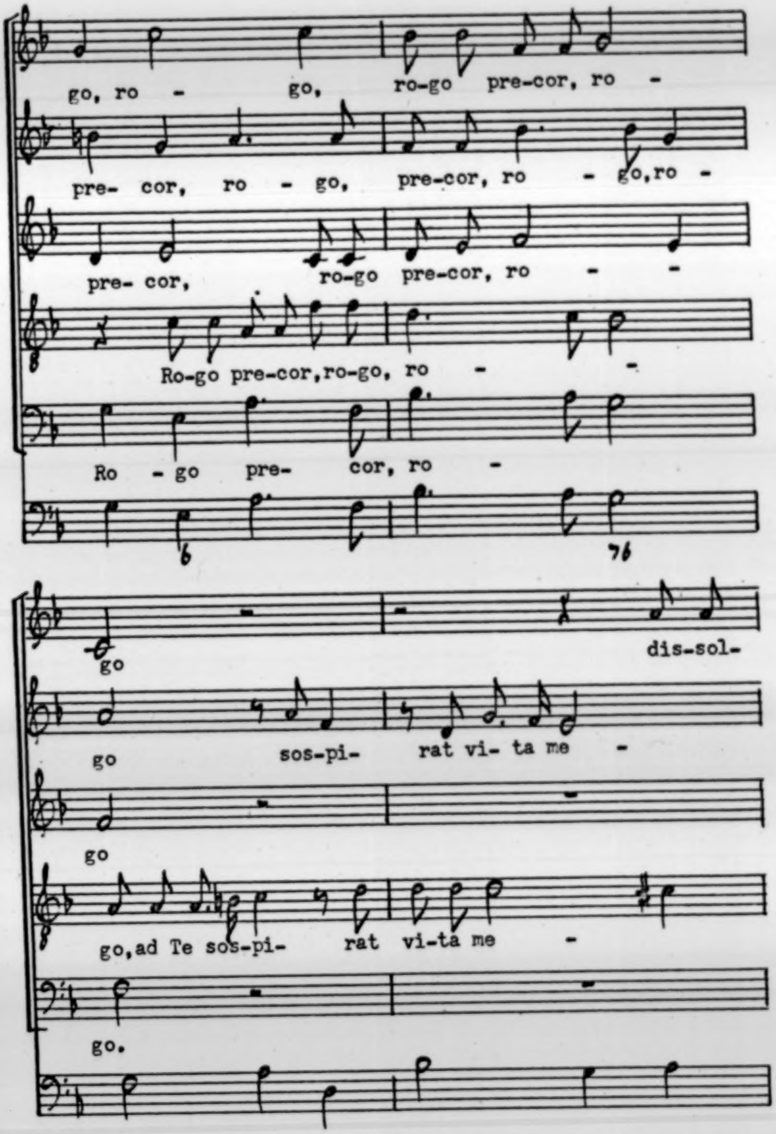
* Although it is odd that the printer used the ♭ only in the tenor voice, the surrounding B♭ tonality indicates its use in all the voices.

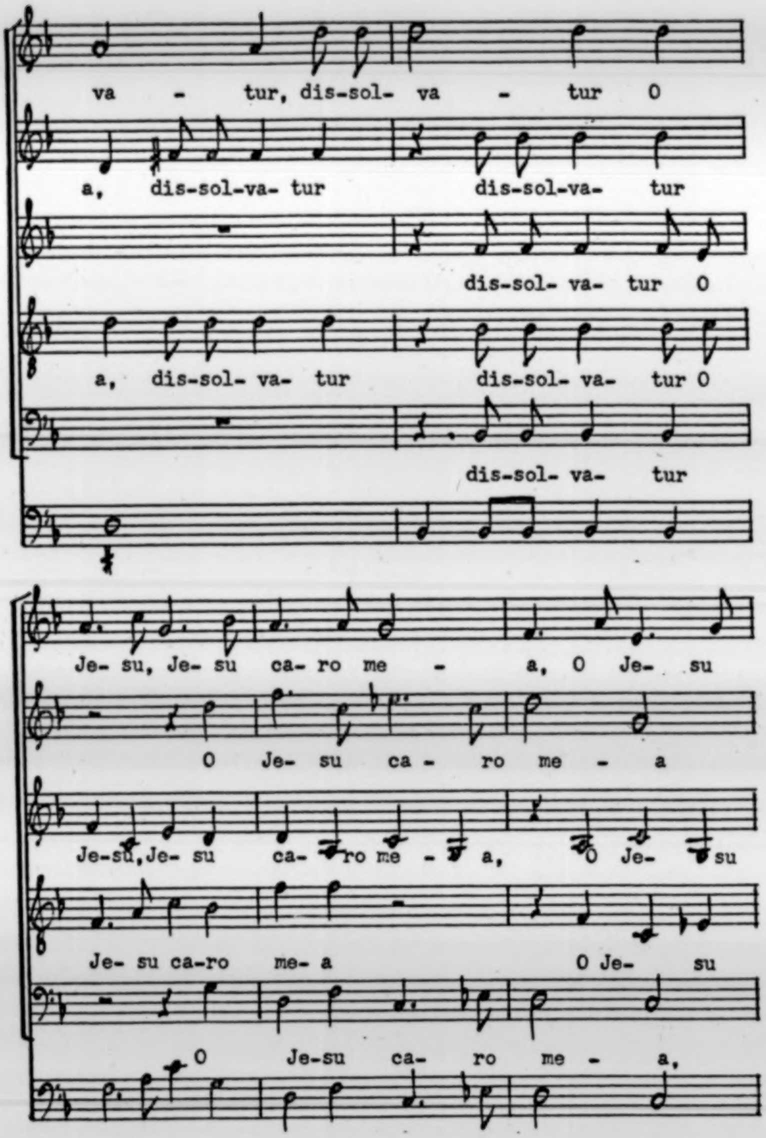

pro Te cor me- um ar - - det
me - um, pro Te cor me -um ar- det
ar- det, pro Te cor me-um ar- det
me- um ar - - det O
pro-Te cor me -um ar- det O
343
♯
O bo- ne Je- su pro Te cor me - um
O bo-ne Je -su pro
pro
Je- su
Je - su
96

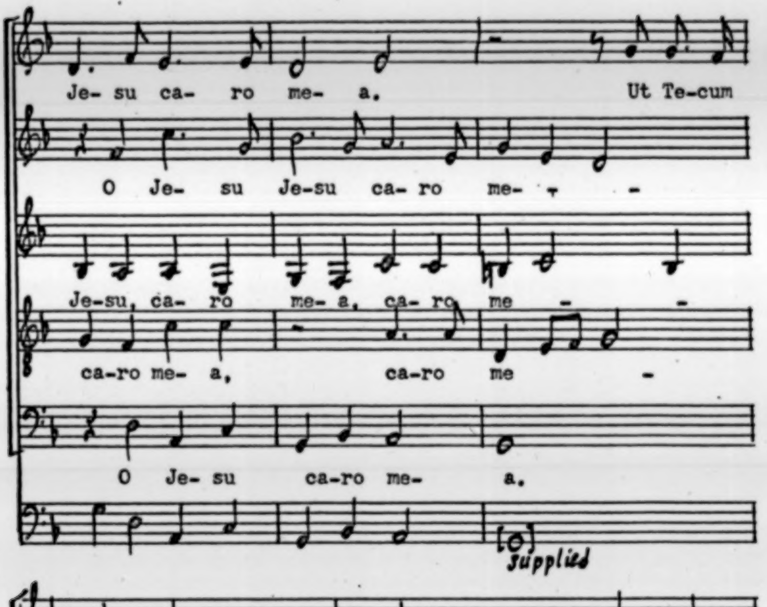

20
ar - det
Te cor me -um ar- det
Te cor me - um ar - det O Je-
O Je-
♭ ♭
♮8
pro Te cor me- um pro Te
O bo-ne Je- su O bo- ne Je-
su ar- det pro Te pro Te cor
- - su pro Te cor me- um pro
O bo- ne Je - su pro Te cor me -um, pro Te cor

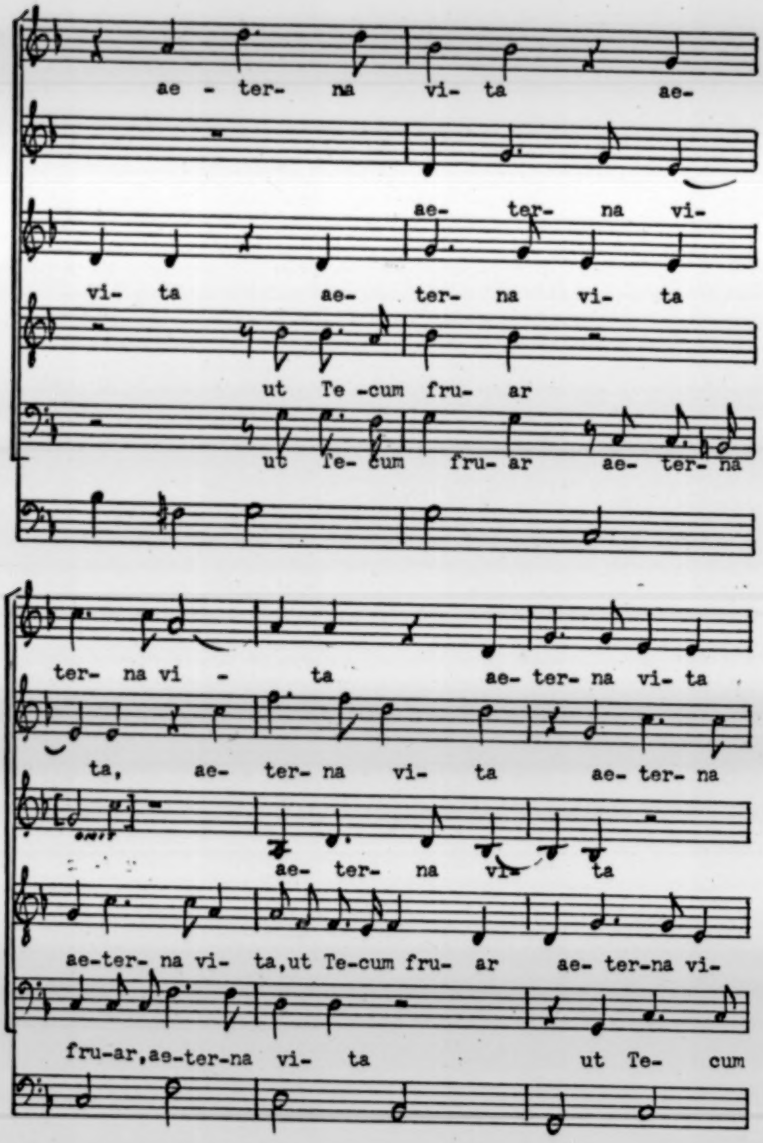

pro Te cor me- um ar- det
pro Te cor me - um ar-det ad Te sos-pi- rat
me-um ar-det pro Te ar- det
Te cor me - um ar- det
me - um ar- det sos-pi-
43
Ro-go pre-cor, ro - go,ro-go pre-cor
vi-ta me - a, Ro-go pre- cor,ro-
Ro-go pre- cor, ro- go
Ro-go pre-cor, ro-go pre - cor
rat vita me -a. Ro-go pre-cor, ro- go pre-cor
56

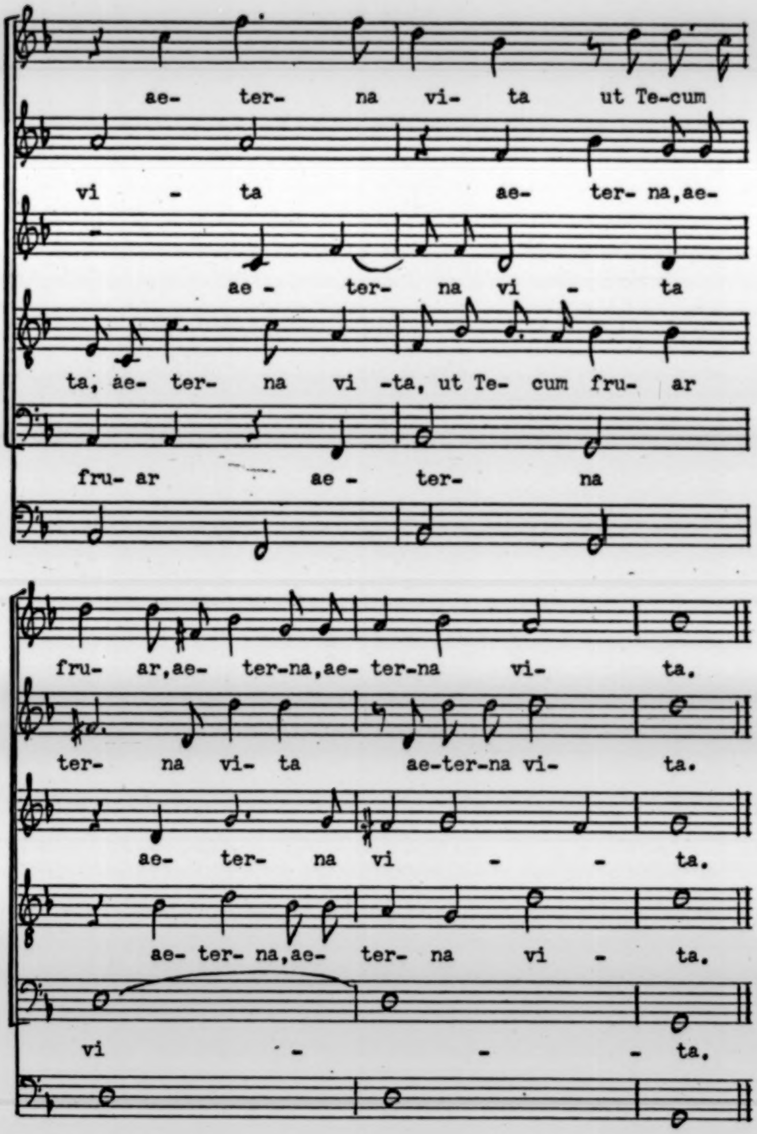

ro - go.
go pre- cor.
ro - go.
Ro - - go sos-pi-
Ro go, ro - go ad Te sos- pi - rat
7♭
Ro- go pre- cor ro -
Ro-go
Ro-go pre- cor, ro-go
rat vi-ta me - a. Ro- go pre-cor,
vi-ta me - - a, ro-go pre- cor
♮


go, ro - go, ro-go pre-cor, ro -
pre- cor, ro - go, pre-cor, ro - go,ro -
pre- cor, ro-go pre-cor, ro - -
Ro-go pre-cor,ro-go, ro - -
Ro - go pre- cor, ro -
6
76
go
dis-sol-
go sos-pi- rat vi- ta me -
go
go,ad Te sos-pi- rat vi-ta me -
go.


va - tur, dis-sol- va - tur O
a, dis-sol-va- tur dis-sol-va- tur
dis-sol- va- tur O
a, dis-sol- va- tur dis-sol- va- tur O
dis-sol- va- tur
Je- su, Je- su ca- ro me - a, O Je- su
O Je- su ca - ro me - a
Je-su, Je- su ca- ro me - a, O Je- su
Je- su ca-ro me- a O Je- su
O Je-su ca- ro me - a,


Je- su ca- ro me- a. Ut Te-cum
O Je- su Je-su ca- ro me- - -
Je-su, ca- ro me- a, ca- ro me - -
ca-ro me- a, ca-ro me -
O Je- su ca-ro me- a.
[o] supplied
fru- ar ae - ter- na vi- ta
a
a, Ut Tecum fru- ar ae- ter- na
a. Ut Te-cum fru- ar, ut Te- cum fru- ar
a . Ut Te - cum fru- ar


ae - ter- na vi- ta ae-
ae- ter- na vi-
vi- ta ae- ter- na vi- ta
ut Te -cum fru- ar
ut Te- cum fru- ar ae- ter- na
ter- na vi - ta ae- ter- na vi- ta
ta, ae- ter- na vi- ta ae- ter- na
omit
ae- ter- na vi- ta
ae-ter- na vi- ta,ut Te-cum fru- ar ae- ter-na vi-
fru-ar,ae-ter-na vi- ta ut Te- cum


ae- ter- na vi- ta ut Te-cum
vi - ta ae- ter- na,ae-
ae - ter- na vi - ta
ta, ae- ter- na vi -ta, ut Te- cum fru- ar
fru- ar ae - ter- na
fru- ar,ae- ter-na,ae- ter-na vi- ta.
ter- na vi- ta ae-ter-na vi- ta.
ae- ter- na vi - - ta.
ae- ter- na,ae- ter- na vi - ta.
vi - - - ta.

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